







## KNOX LADIES HATS

*To be found at the best Millinery  
Shops in the leading cities*

The KNOX Hat Mfg. Company  
WHOLESALE SALESROOM, 6th FLOOR  
452 FIFTH AVENUE, NEW YORK CITY



# TIFFANY & Co.

DIAMOND AND PRECIOUS-STONE JEWELRY  
PEARLS, PEARL NECKLACES AND COLLARS  
CHAINS, HAIR ORNAMENTS AND PINS, PLAIN  
AND JEWELLED WATCH BRACELETS, EXTRA-  
FLAT WATCHES FOR MEN

SILVER AND GOLD TABLEWARE, OPERA, FIELD  
AND MARINE GLASSES, STATIONERY, LIBRARY  
AND SMOKERS' ARTICLES, TRAVELING AND  
SHOPPING BAGS, TOILET ARTICLES IN SILVER  
GOLD AND IVORY

HALL, MANTEL AND TRAVELING CLOCKS, MANTEL  
SETS IN PERIOD DESIGNS, BRONZE AND MARBLE  
STATUETTES AND GROUPS BY NOTED SCULPTORS  
TIFFANY FAVRILE GLASS, LAMPS AND SHADES

TIFFANY & CO'S BLUE BOOK GIVES PAR-  
TICULARS OF THEIR STOCK. THE MAIL  
ORDER DEPARTMENT OFFERS SATISFAC-  
TORY FACILITIES TO THOSE WHO CANNOT  
PLACE THEIR ORDERS IN PERSON

FIFTH AVENUE AND 37<sup>TH</sup> STREET  
NEW YORK



*In One Month Vogue Buys*

# \$12,000 WORTH OF CHRISTMAS PRESENTS

**Y**OU hardly think of a magazine as doing a big Christmas shopping business. Yet VOGUE was commissioned last December by its readers to select and purchase their most important Christmas gifts. From everywhere and for everything, orders flooded in to be filled speedily and sent whirling on their way with all the impetus of the Christmas rush. Notwithstanding the magnitude of the work, a few days before Christmas found the thousands of packages merrily on their way and VOGUE'S Shopping Service busy again finding the first good offerings of the New Year. For

***Vogue's Shopping Service  
is an All the Year Service***

as alert and alive and nearly as busy in June as in December. Each month brings its special opportunities in the New York shops. In January there are the White Sales when lingerie of especial beauty has special prices; in February come opportunities to buy fine furniture, very reasonably; in March are the fashion openings and the season of Spring Shopping—these and numerous other opportunities are presented and executed by the Shopping Service.

***The Resources of New York  
are at Your Command***

Less usual commissions, the sort requiring trained judgment and thorough knowledge of the resources of New York are particularly welcomed. The thing you are sure you will have to do yourself is the very one we can do best.

The repairing of jewelry, the cleaning and renewing of rare laces, the mending of a rare vase or bit of crockery are among the less usual commissions we undertake that require knowledge not only of the out of the way shops but those doing such work well and inexpensively.

***Shopping for Your  
Daughter at Boarding School***

Women whose daughters are away at school, confronted by the problem of replenishing the school wardrobe, may rely upon our discrimination and taste in buying anything required. Such purchases will be sent to the parent for approval or directly to the school. Or when the girls are at school in New York or near by our commissionaire will go with them to the shops and assist them in any way possible.

***The Sending of Flowers or  
Fruit to Outgoing Steamers***

is another commission that will receive prompt attention. Moreover it is one that can best be done here in New York by shops which make this a specialty and deliver at short notice to any outgoing steamers.

These are but a few of VOGUE'S many activities in behalf of its readers. Any order, whether it be for a gown or a rare antique, of the most commonplace or the most unusual character, we shall gladly undertake and execute not only with dispatch but with discretion.



# Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



## Spring Models Misses' Dresses—Special Prices

SIZES 14 TO 20 YEARS

50—SMART TAILORED DRESS of washable eponge, in white, Copenhagen, rose or tan, open front model, new roll collar and turn-back cuffs of Persian ratine, detachable leather belt. **15.75**  
Value . . . . . \$24.50

52—HAND-EMBROIDERED, REAL LACE-TRIMMED DRESS, of fine white (washable) voile; yoke, arm-size, cuffs and belt of real Irish lace, front of bodice richly hand-embroidered; skirt tucked and trimmed with real Irish lace **15.75**  
Value . . . . . \$24.50

54—DRESS of imported washable crepe, in white or ecru, hand-embroidered in amber, Helio, American Beauty or Copenhagen; richly trimmed with crochet lace; crushed silk sash. **29.50**  
Value . . . . . \$34.50

56—RUSSIAN BLOUSE DRESS of black and white striped corded worsted, navy or black serge with white hair-line stripe; also plain navy, black or white serge; trimmed with silk braid ornaments; detachable embroidered batiste collar and cuffs; waist silk lined. **29.50**  
Value . . . . . \$34.50





RICHARD HARDING DAVIS

© MacDonal  
ARNOLD BENNETT

F. TENNYSON JESSE



GOUVERNEUR MORRIS



ALGERNON LEE

Whitman  
HELEN KELLER

W. W. JACOBS



MELVILLE DAVISSON POST



JAMES KEIR HARDIE



JAMES OPPENHEIM



COMPTON MACKENZIE



LEROY SCOTT

## What You Get For Only \$1.50

*In 12 big beautiful numbers of  
the METROPOLITAN, the  
Livest magazine in America*

**72 short stories** by such well-known writers as Richard Harding Davis, W. W. Jacobs, Gouverneur Morris, Arnold Bennett, Compton Mackenzie, Melville Davisson Post and a host of others.

**60 Special Articles** —timely fact-stories covering every imaginable topic of human interest—every subject handled by an authority. Among the contributors are Brand Whitlock, Helen Keller, James Huneker, Ernest Poole, J. Keir Hardie and John Corbin.

**Departments** —Every month, *By and Large*, a page of good humor by Franklin P. Adams. *Tidings of the Times* by Algernon Lee. *Washington Notes* by W. J. Ghent. *Letters from the Middle West* by H. J. Smith. *Books and Opinions* by John Richmond. *The Stage in Pictures*.

**Pictures in Colors** The METROPOLITAN publishes more pictures in colors than any general magazine in the world. Many of them are worth framing.

**Portfolio of Famous Paintings** If you send your subscription within the next ten days you will receive, FREE, a handsome Portfolio containing six beautiful reproductions of famous paintings, reproduced in full colors on heavy satin-finish stock, size 7½" x 10".

—Tear off and mail today—Personal check accepted—

METROPOLITAN MAGAZINE, 286 Fifth Ave., N. Y.

Please send me the METROPOLITAN MAGAZINE for one year beginning with the current number. Also free Portfolio of Famous Paintings as per your special Offer. Enclosed find \$1.50.

Canadian Postage 50 cents extra, Foreign Postage 96 cents extra.

Vogue 2-1

Name.....

Street.....

City & State.....



*"Onyx"*

Trade



Mark

*Hosiery*

**F**AT Income and Lean Income are both Alike as far as "ONYX" Hosiery is concerned. Our 25c. Values are good enough for people who have the Longest Purse.

If some of the people who can well afford Better Qualities would try the 25c. Values they might become converted.

We sell an enormous quantity of Popular-Priced "ONYX" Hosiery. The Medium and the Higher Grades are winning New Laurels daily.

The new Spring Qualities are "Refined." They will suit the Fastidious Women who have learned to look for Service and Luxury combined.

*The Selections described are merely a guide to a Vast Assortment of "ONYX" Pure Thread Silk Hosiery Styles for Spring.*

#### For Women

**No. 251**—Women's "ONYX" Pure Thread Silk with Lisle Sole and Lisle Garter Top—Black and all colors—A wonderful value, the utmost obtainable at

**\$1.00**

**No. 498**—"ONYX" Pure Thread Silk—Black and all colors—29 inches long—Extra "Wyde" Elastic Top. SILK LISLE SOLE and "Garter Top" prevent running ladders, strengthen heels and toes.

**\$1.50**

**No. 106**—Women's "ONYX" Pure Thread Silk—the extraordinary value—best made in America—Every possible shade—Black, white and all leading colors—Every pair guaranteed.

**\$2.00**

#### For Men

**No. 215**—Men's "ONYX" Silk, in black and the following colors: Tan, navy, helio, purple, green, cadet, Burgundy, slate and wine. "Doublex" Heel and Toe and High Spliced Heel—Extraordinarily durable.

**50c per pair**

**No. 515**—Men's "ONYX" Pure Silk, in black and all colors—"Dub'l" Lisle Sole and High Spliced Heel—Best for the money.

**\$1.00 per pair**

**No. 620**—Men's "ONYX" Pure Silk, in black and colors—Lisle Lined Sole and High Spliced Heel—Best for the money.

**\$1.50 per pair**

*Sold at the quality shops. If your dealer cannot supply you, write to Department 1.*

*Wholesale*

*Lord & Taylor*

*New York*



# The ECONOMICAL ROAD to SMARTNESS



Typical of the smart models which may be cut to individual measurements

Dainty things, modish things, exclusive things, expensive things, appeal to the smart woman who has to count her pennies not a bit less strongly than to the woman who knows not the meaning of economy.

But naturally enough these things are shown only by the most expensive dressmakers or sold in the shops at prices far beyond her reach.

The problem is obvious: How is the woman of limited income to make both ends meet—how may she too have each season the newest and smartest of models?

## A VOGUE PATTERN IS THE ANSWER

Any one may have a pattern of any design on any page in any issue of VOGUE



No. 2126.—One of the regular patterns showing drapery in a pretty form

EVERY season VOGUE is a veritable panorama of the new modes. From among these scores of models we select from every issue a few designs for our regular pattern service. These are kept in stock and sold as ordered at 50 cents for waist or skirt and one dollar for a complete costume.

That we may not happen to have chosen to make up in a pattern the model that appeals to you most as illustrated in VOGUE does not mean that you cannot have a pattern for that model, nor that it will not make just as practical a pattern as any we have selected. Just clip out the illustration of the model you like and send us your measurements. We will be glad to have our expert cut for you a special individual pattern—perhaps the only one ever made from that particular design. For this special service the charge is four dollars.

compactly presented in a pattern so simple and direct in construction that you may follow it with ease, yourself, or turn it over to a small dressmaker or tailor with the assurance that your costume will have that indescribable quality which for lack of a better word is so often termed smart.

Though all VOGUE may be viewed pattern-wise, pages 60, 61, 62, 63, are devoted exclusively to good designs for the woman who competes with economy itself in a merry battle to save the pennies. If you happen to be unfamiliar with VOGUE'S patterns, why not turn to these pages now, look over the ball gowns, house and street costumes, dresses and children's clothes. See whether they, perhaps, will not help you solve your riddle of smart though economical dress.

Through VOGUE'S pattern service—regular and special—all the new ideas of the season are yours to take;

To obtain those you wish, fill in the coupon below with number and size and mail to VOGUE.

VOGUE, 443 Fourth Avenue, New York. Please send me the following patterns in the sizes indicated:

Pattern Number

Size

Amount

|       |       |       |
|-------|-------|-------|
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |

Name \_\_\_\_\_

City \_\_\_\_\_

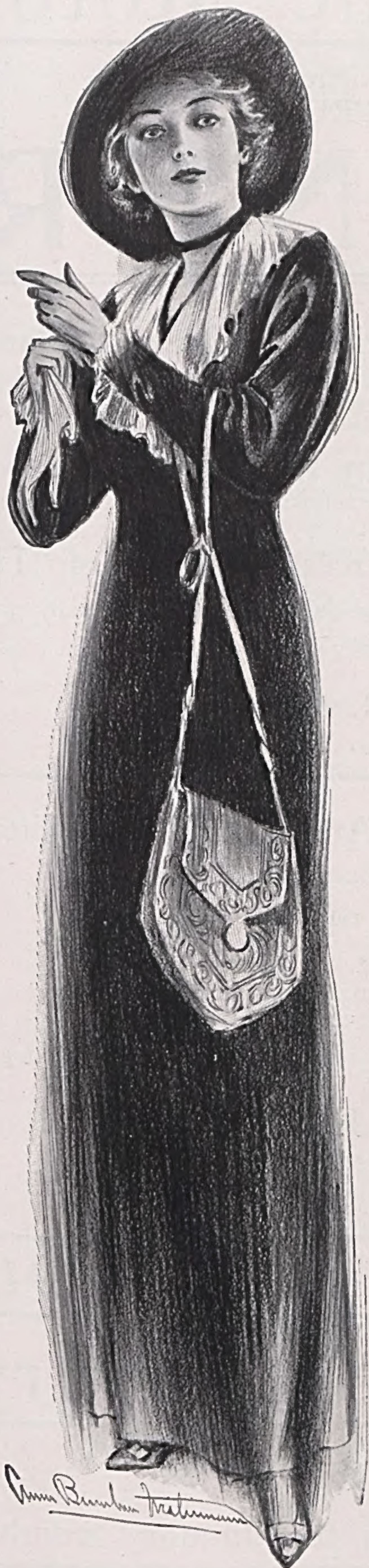
Street \_\_\_\_\_

State \_\_\_\_\_

2-1-13







## Style and Comfort for Busy Women

You will look your best and feel your best all the busy day—with no desire to take off your corset when evening comes—if you wear a Spirella. With all the style of the made-to-measure corset, fitted in your own home, the

# Spirella

CORSETS

promote health, and give a comfort that no active woman can afford to be without.

As Spirella boning is light, flexible and elastic, it trains the figure into the graceful lines of fashion without any of the stiff discomfort of the average corset. It will not take a permanent bend, and is guaranteed not to rust nor break within a year.

### *Send Coupon for Spirella Booklet*

Fill out and mail to Meadville the coupon below and we will send you our beautiful Spirella Booklet, showing the newest styles in Spirella Corsets, and give you the name of the Corsetiere nearest you.

## SPIRELLA

506 Fifth Avenue, New York

Telephone, 1110 Bryant

LONDON

PARIS

### FACTORIES

Meadville, Pa.

Letchworth, England

Niagara Falls, Canada



THE SPIRELLA  
COMPANY

Dept. V-23, Meadville, Pa.

Kindly send me, without obligation,  
your free Spirella Booklet and the  
name of your local Spirella Corsetiere.

Name.....

Post Office.....

Street Address.....

State.....





# The Day of the Motor

is the subject of a most interesting  
group of articles in the FEBRUARY

## SCRIBNER

**Discovering America by Motor**, written by Ralph D. Paine  
Tells how the motor has brought the whole country within easy reach of thousands, and of the charm and pleasure of touring.

**The Automobile and Its Mission**, by Herbert Ladd Towle  
Describes the wonderful growth of the automobile industry and the benefits it has brought to thousands.

**The Pyrenees Route**, by Charles L. Freeston, author of "The High Roads of the Alps," etc. Describes a most delightful tour, and incidentally gives many points of interest as to motoring in Europe, new routes opened, etc.

**Steam-Coach Days**, by Theodore M. R. von Keler  
Gives a glimpse at some of the predecessors of the motor of today.

**Germany and the Germans from an American Point of View**,  
by Price Collier Berlin—The City and Its People, Their Manners and Customs.

The Second of the Articles on **The Great Panama Canal**,  
by Joseph Bucklin Bishop, Secretary of the Isthmian Canal Commission.

**The Sanitation of the Isthmus.** The story of the heroic men who risked their lives in discovering the mosquito origin of yellow-fever and of how Colonel Gorgas has rid the country of plague.

**The Heart of the Hills**, by John Fox, Jr.

**Sandy Land Lilies**, by Barry Benefield

### ***THE GREAT NOVEL OF THE YEAR 1913***

# The Custom of the Country

by EDITH WHARTON

Author of "The House of Mirth," began in the January number

\$3.00 a year

CHARLES SCRIBNER'S SONS, NEW YORK

\$3.00 a year





# VOGUE'S VALUE

is at its

# GREATEST NOW



ALL the year round you find VOGUE interesting. To make VOGUE helpful is our endeavor each of the twelve months. But VOGUE's value—its real money value to you—comes when you are planning a wardrobe.

HERE it is the first of February. In the next two months you will make all the plans for your new Spring clothes. VOGUE took up that question long ago—while you, perhaps, were still busy with your Christmas shopping. Already VOGUE has collected a wealth of material, and from now on up to the moment each number goes to press, daily additions and revisions will be made according to the latest *accepted* and *approved* information received from the original sources of the fashions themselves.

Here are the numbers—each devoted to a special subject intimately connected with the proper planning and making up of *your* Spring wardrobe:

|                  |   |
|------------------|---|
| Vogue for        | On Sale   |
| February 15th..  | FORECAST OF SPRING FASHIONS .....                                       |
|                  | February 10th   |
|                  | <i>The earliest authentic news of the Spring mode.</i>                  |
| March 1st .....  | SPRING PATTERN .....  |
|                  | February 25th   |
|                  | <i>Working models for one's whole Spring and Summer wardrobe.</i>       |
| March 15th ..... | SPRING DRESS MATERIALS AND TRIMMINGS.....                               |
|                  | March 10th  |
|                  | <i>How the Spring modes shall be developed.</i>                         |
| April 1st .....  | SPRING MILLINERY.....   |
|                  | March 25th  |
|                  | <i>The newest models in smart hats, veils and coiffures.</i>            |
| April 15th.....  | SPRING FASHIONS.....  |
|                  | April 9th   |
|                  | <i>The last word on Spring gowns, waists, lingerie and accessories.</i> |

The value of these numbers to you is limited only by the amount you are planning to spend for clothes this Spring—and how much of it you can afford to waste! For, as we have repeated again and again, the cost of VOGUE for a whole year is only the tiniest fraction of the waste on a single mediocre gown or ill-chosen hat. And *one* number of VOGUE may prevent a whole series of these costly mistakes.

If you are regularly a subscriber to VOGUE you will, of course, get these issues in due course. But if you—like hundreds of VOGUE's best friends—depend on your newsdealer for an occasional copy, you will have to act now to be sure of getting them.

VOGUE is now a "non-returnable" magazine. This means that newsdealers order only as many copies as they have sales for. So it happens that during the next few months—when everybody is awaiting eagerly the first news of early Spring fashions—there are likely to be even fewer copies of VOGUE on the newsstands.

To make it easy for you to tell your newsdealer in advance which numbers you wish reserved for you a reservation Blank is attached. Unless you have already ordered, check this blank. Tear it off. Hand it to your newsdealer next time you pass his stand. He will be only too glad to reserve copies and have them waiting for you as soon as they are out.

Mr. NEWSDEALER: Please reserve for me, as they appear, one copy each of the numbers of VOGUE I have checked below:

|                          |                             |          |
|--------------------------|-----------------------------|----------|
| <input type="checkbox"/> | Forecast of Spring Fashions | Feb. 15  |
| <input type="checkbox"/> | Spring Pattern              | March 1  |
| <input type="checkbox"/> | Dress Materials & Trimmings | March 15 |
| <input type="checkbox"/> | Spring Millinery            | April 1  |
| <input type="checkbox"/> | Spring Fashions             | April 15 |

Name and Address:



STOCK CHAMPION

INTERNATIONAL CHAMP.

# National

FIVE MODELS—IMPROVED SERIES V  
\$ 2750 TO \$ 3400

Only One in Many Thousand  
people may own one of the new luxurious National cars. The number is limited for a purpose.

Luxury and Utility are most satisfactorily united for long service in National cars.

ELECTRIC SELF  
STARTER

ELECTRIC  
LIGHTS

CENTER  
CONTROL

LEFT SIDE  
DRIVE

We welcome Inquiry from You — if you are  
One who Demands the Best.

NATIONAL MOTOR VEHICLE CO.  
INDIANAPOLIS INDIANA U.S.A.





# Shoppers' and Buyers' Guide

A classified list of business concerns which are recommended to the patronage of our readers

## Boas, Feathers, etc.

**MME. BLOCK. Ostrich Feathers.** Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

**IMPERIAL OSTRICH FEATHER CO.** 338-6th Ave., N. Y. Specialists:—Cleaning, dyeing. Old plumes remade into latest creations. Estimates given. Mail orders filled. Free catalog.

## Bridge Whist

**"RAD-BRIDGE" CLUB LINEN PLAYING CARDS.** Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

**"RAD-BRIDGE" Silk Velour Playing cards.** Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

**"RAD-BRIDGE" Basket Weave Playing Cards.** Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

**"RAD-BRIDGE" LIFE'S BRIDGE PAD.** 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. \$2.50 per dozen. Sample free.

**"RAD-BRIDGE" sterling mark on Bridge accessories the world over.** Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

**"RAD-BRIDGE" GOODS ARE SOLD BY** first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

**LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y.,** author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1464 Riverside.

**OUR BRIDGE BOXES MADE UP** For a few of our old customers have become so popular we have arranged to supply readers of Vogue. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

**Covers and Individual Score Cards** for Auction. Charming distinctive designs. Send 10c. for sample and illustrated catalogue. Pen and Ink Crafts Co., Berlin, Conn.

## Children's Clothes

**Children's Wear** from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebe & Shadle, 38 W. 33 St. Tel. 7537 Mad.

**MISS HELEN MURRAY** Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

**IMPORTED SMOCKED FROCKS** Sizes from 6 months to 15 years. Prices reasonable. Order now for Spring. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

**Children Outfitted** from infancy to 10 years. Original garments at moderate prices. Smocked frocks a specialty. Mail orders. Miss A. Deane, 300 East 173rd St., N. Y. Tel. 3676 Tremont.

**MISS MOORE.** Our specialties for children are absolutely unique. D'Jibba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 421 Boylston St., Boston, Mass.

**Infants' Layettes—Children's Dresses** Stamped ready to embroider and make up. No other patterns necessary. Hurm Art Shop, 277 Fifth Ave., N. Y.

**BABY'S LONG DRESS** Beautifully made, lace tucks, ruffle. Sent prepaid, \$3.25. Needlework Dept., Y. W. C. A., 14 W. 45th St., N. Y.

## China and Cut Glass

**The Furness Animal China.** Something new and distinctive in tea and breakfast services. Individual gifts, favors and prizes. The Furness Studio, Carnegie Hall, 151 W. 57th St., N. Y.

**JUNGLE FOLK PLATES** Unique service plates illustrating with symbolic designs Kipling's Jungle Books. Artistic coloring. M. B. Jones, 55 West 74th St., New York.

## Chiropody

**Dr. E. N. Cogswell, Surgeon Chiropodist.** Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort. \$1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

**LOUISE LEWIS, 452 5th Ave., Knox Bldg., N. Y.** Special foot massage and all ailments of the feet scientifically treated. Expert Manicures. MA BELLE Toilet Preparations.

One year, (payable in advance, subject to 20% cash discount)..... \$50.00

One year, (payable monthly, in advance, subject to 5% cash discount). \$50.00

Single Insertions. (payable in advance, subject to 5% cash discount). \$2.50

No orders accepted for less than four consecutive insertions. Space limited to 4 lines—about all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York. 25 words. Forms close one month in advance of date of issue. Address

## An Advertiser Who Has Not Missed One Issue of Vogue for Twelve Years

Thirty-nine winters ago, Mme. Pauline opened a little shop in New York. She was the first dyer of laces in the United States.

Twelve years ago Mme. Pauline decided to use VOGUE. She knew that VOGUE was the only magazine that reached exclusively people of the class she wanted to interest. In her own phrase, she "had no money to throw away on advertising." Every dollar spent for publicity must yield a dollar's worth of results.

Four times Mme. Pauline has moved, each time to a bigger shop. Now she has a five-story building of her own at 233 West Fourteenth Street. The firm consists of Mme. Pauline, her sister and her brother-in-law. Every department of the business is headed by one of the family—in which respect the establishment is practically unique.

"I have tried other fashion magazines," writes Mme. Pauline, "and none of them can be mentioned in the breath with VOGUE. After forty years in business, I consider VOGUE, without question, the best way of reaching high-class customers. And I have never missed a single issue since 1900."

We know of no record for consistent advertising in any classified department that can compare with Mme. Pauline's record in VOGUE. It is pleasant to know that she gives VOGUE credit for a large share of her present well-earned success.

Letters about any part of the work of this department should be addressed:

"SHOPPERS' & BUYERS' GUIDE" SERVICE  
VOGUE 443 Fourth Avenue New York

## Cleaning and Dyeing

**MME. PAULINE**  
CLEANING AND DYEING.  
House and Street Gowns, Laces, Chiffons, etc.  
223 W. 14th St., and 115 E. 34th St., N. Y.

**LEWANDOS** America's Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston 557 Fifth Avenue New York 1633 Chestnut Street Philadelphia

**LEWANDOS-Branches** Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

## Cleaning and Dyeing—Cont.

**BLANCHISSEUSE de Fin.** Lingerie and Lace. Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 61st St., N. Y. Tel. 2685 Plaza.

**Knickerbocker Cleaning Co.**  
New York Paris Newport  
402 East 31st Street, New York.  
High class cleaners and dyers.

**LAUNDERING** Absolutely by Hand. No garment too delicate or exquisite for us to launder perfectly. Also repairing. Mrs. E. Handschin; 213 E. 61st St., N. Y. Tel. 5278 Plaza.

## Corsets

**MME. S. SCHWARTZ**  
CORSETIERE.  
11 East 47th Street, New York.  
Telephone, Connection.

**MME. BINNER**  
CORSETIERE.  
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

**MME. ROSE LILLI, Corsetiere**  
Models which accurately forecast the "Trend of Fashion." Custom made only.  
15 West 45th St., New York. Tel. 2818 Bryant.

**OLMSTEAD CORSET CO.**  
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 41 West 22nd Street, New York.

**GOODWIN**  
Corsets of every description. Ready to wear from \$5. and custom made from \$10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Mad. Sq.

**LE PAPILLON CORSET CO.**  
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 26 West 38th Street, New York. Tel. 4383 Greeley.

**BERTHE MAY'S CORSETS**  
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

**WADE CORSETS.** High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

**FEETZ FRONT LACE CORSET**  
"The Highest Art in Corseting." Ready to wear custom made. Prices \$5.50 to \$35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

**ADELINE DONSHEA,** originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Greeley.

**MME. BARCLAY, MODART, Front Lace**  
Corsets. Also original designs of custom made back laced corsets.  
17 East 45th St., N. Y. Tel. 7965 Bryant.

**SPIRELLA CORSET SHOP**  
506 Fifth Avenue, New York.  
Telephone 1110 Bryant for Corsetiere service in your own home.

**CORSET HOSPITAL** Repairing, cleaning, re-modeling. High-priced corsets duplicated reasonably. Corsets to order \$10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N. Y.

**Nu Hip Reducing and Abdominal Support**  
Corset. Maternity Corset. Misses' corsets constructed on hygienic and correct lines for approaching womanhood. Lewis, 18 W. 34th St., N. Y.

**Lines and Poise** you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 34th Street, New York.

**CORSETIERES EVERYWHERE** will find our Sanitary Specialties for Women a profitable side line. Write for particulars. Sanito Co., 500 Cutler Building, Rochester, New York.

**I. BAER**  
55 W. 45th St., N. Y. Tel., Bryant 2429.  
Corsetiere and patentee of corset truss. See cut on page 71 of this issue.

## Dancing

**ALVIENE SCHOOL,** Tango, Argentine, Boston. One-step, aesthetic and classic dancing taught; ladies, children, gentlemen. Grand Opera House Bldg., 309 W. 23rd St., N. Y. Tel. 1616 Chelsea.

**BROADWAY DANCING ACADEMY.** All styles society, stage dancing taught privately. Specialty dances, Tango Argentine, etc. Private classes all hours. Prof. Saato, 87 St. & B'y, N. Y.

## Decorating and Furnishing

**JANET MORRIS**  
Painted Furniture for Country Houses.  
65 West 70th Street,  
Telephone 4470 Columbus, New York City.

**PAINTING AND DECORATING**  
CHARLES B. COSSE, 136 W. 65th St., N. Y. City or Country. Also general repairs and alterations. Saves you time, money and worry.

**FLORAL DECORATIONS.**  
For All Occasions. Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling, 22 W 59 St., N. Y. Tel. Plaza 1241.

**Poillon Pottery.** Hand-made tea sets, pitchers, plant holders, tree tubes for house and garden. Designs for Japanese flower arrangements a specialty. Miss Phillips, 19 W. 46th St., N. Y.

(Continued on page 12)



# Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 11)

## Delicacies

### SUI SIN FA

A pure, delicious Chinese candy that tastes so different and is so good. (Next advertisement tells more.)

**SUI SIN FA—Delicious Chinese Candy**  
Each pound packed in beautiful imported Chinese container and delivered free, \$1. Absolutely Pure. Bertha Tanzer, 9 W. 20th Street, New York.

**CHOCOLATES, BON BONS, fruit creams, caramels and candied nuts delivered fresh from Our Candy Kitchen by Parcel Post, 60 cents the pound. FRANTZ CANDIES, Lancaster, Pa.**

## Embroidery

**MRS. C. H. OTT, 10 West 33rd St., N. Y.** Embroidery, Stamping, Stamped Goods, Novelties. Hand made and Embroidered Waists to match suits at special prices.

**DANCING SCHOOL BAG**  
Made of satin, embroidered with three initials. Sent prepaid, \$4.50. Needlework Department, Y. W. C. A., 14 W. 45th St., New York.

## Employment Agencies

**MISS G. H. WHITE, agency, 2 W. 45th St., New York.** Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

**MISS BRINKLEY, 507 5th Ave., N. Y. nr. 42d.** Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants, personally investigating references. Inventories taken.

## Entertainers

**Character Parties.** Games and amusements that please the children. Personal direction or arrangements by mail. Also favors. Miss L. A. Howe, 128 Madison Avenue, New York.

**Stormy Day Amusement Packages**  
For indoor, convalescent, invalid children. Unique, self entertaining, instructive, \$2 up. Rhena Pugsley, 449 W. 123rd St., New York.

**MARY KELLOGG, Story Dancer,** will stage programs of solo and group dances suitable for large charitable entertainments. Particulars gladly sent. Winchester, Massachusetts.

**ENTERTAINERS, Children, adults.** "Elfin Theatre," with Cinderella, Hansel & Gretel, etc. Progressive Game Parties, Magicians, Dancers, Musicians, Singers. Dean's, 628 5th Ave., N. Y.

## Fancy Dress and Costumes

### MASQUERADE COSTUMES

Any period made to measure. To rent or for sale. New ideas for fancy dress balls. Broadway Costuming Co., 133 W. 48th St., N. Y.

### TEXTOR

Costumer for PRIVATE INDIVIDUALS ONLY for ball masque. 164 West 48th St., N. Y. Tel. Bryant, 4335.

**A. W. TAMS, Masquerade Costumes.** Largest costume plant in United States. For amateur opera, private theatricals. Branch A. W. Tam's Music Library, 1600 Broadway, New York.

## Flesh Reduction

### Electro-Thermal Reducing Blanket

creates a perspiration all over the body. Takes flesh away without exercise or diet. Circular. Mrs. A. K. Lewison, 105 East 15th St., N. Y.

**Reducing Flesh** by scientific method—thermo-electric medium and massage. Dieting not essential. Improves general health. Demonstration free. Miss Frye, 21 W. 44th St., N. Y. Bryant 3259.

## Furs

**FUR REMODELING.** Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y. Phone 1162 Grmcy.

## Gowns and Waists

### BUSSE GOWNS.

Imported Models. Gowns for all occasions. Evening coats, wraps, etc. 766 Madison Ave., New York. Tel. 3290 Plaza.

**THE MENDING SHOP.** Gowns remodeled, Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

**Jean Michel and Louise Michel**  
Gowns for all Occasions.  
Exclusive Styles—Perfect Fitting.  
22 West 46th Street, N. Y. Tel. 4564 Bryant.

## Gowns and Waists—Cont.

**MRS. CLARKE**  
Imported and to order gowns, blouses and lingerie. Also stock sizes. 182 Madison Ave., near 34th St., New York.

**ARTISTIC DRESSES**  
Made from your own material. Unusual remodeling. Reasonable prices. HOMER, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

**MME. ELISE from Paris.**  
Dresses for all occasions. Evening coats and evening gowns a specialty. Moderate prices. 112 East 29th Street, N. Y. Tel. 4094 Mad. Sq.

**A. and M. STUHLER.**  
GOWNS FOR ALL OCCASIONS.  
Remodeling a specialty. 182 West 88th St., N. Y. Also 610 Bangs Avenue, Asbury Park, N. J.

**MRS. EMILY PRATT GOULD.** Richmond Hill, N. Y. A dainty and unusual line of waist and dress patterns, negligees, infants' and boudoir caps. Orders by mail receive prompt attention.

**MATERNITY APPAREL**  
A detailed catalog profusely illustrating garments for all occasions of dress will be mailed upon request. LANE BRYANT, 25 W. 38th St., N. Y.

**Mrs. Wilson's Mending Shop.** Formerly with Mrs. Osborn Co. Evening and afternoon gowns. Special prices for remodeling. Trouseaux. 26 E. 28th St., N. Y. Tel. 4563 Mad. Sq.

**DE ROHAN FRENCH MODELS.** Sample gowns, lingerie gowns below importation prices. Also remodeling done. Imported hats, corsets. Mail orders. 131 W. 69th St., N. Y. Tel. 30 Col.

**GOODMAN SHIRTWAISTS**  
Tub suits and skirts in madras, linen, silk and flannels. Oldest established. 10 West 46th St., N. Y. Tel. 4642 Bryant.

**KATHARIN CASEY, GOWNS**  
To order for all occasions. Charmeuse and Velvets \$35 up. Models for sale. 304 Madison Ave., near 42nd St., New York City.

**MRS. COPELAND**  
offers individual gowns for the individual woman. The Cambridge Bldg., 334 Fifth Ave., N. Y.

**VICTORINE—Rebuilder of Gowns.**  
Old gowns of every kind remodeled equal to new. Evening gowns a specialty. 160 West 84th Street, New York.

**DRESSMAKER**  
MISS CAREY, 601 W. 144th St., between B'way & Riverside Drive, New York. Smart gowns and frocks, \$12 up. Good fit and workmanship.

**THE GREEN SHOP.** Now showing exclusive suits, gowns and furs at reasonable prices. Gowns from \$12 up. Your inspection invited. 23 West 45th Street, N. Y. Tel. 4795 Bryant.

**LEMAITRE & MACK**  
Importers.  
Gowns and Fancy Tailoring. 23 West 45th Street, N. Y. Tel. 4795 Bryant.

**MAGOVERN & HAGAN.** We make a specialty of evening, afternoon and street gowns of exclusive designs. Gowns made up at short notice. Prices moderate. 13 W. 39th St., N. Y.

**E. MOORE**  
Gowns to Order. Lingerie. Special attention to orders from a distance. 15 East 35th Street, N. Y. Tel. 63 Madison Sq.

**REBA, N. W. Corner 87th St. & B'way, N. Y.,** announces February sale of gowns \$10 and up, waists \$3.75 and up. Evening and street coats at \$15 and up.

**PAQUIN & FRANCOIS MODEL SUITS**  
for \$30 and \$35. Charmeuse gowns, copies of imported models, \$30 and \$35 values for \$15. Top coats \$12.50. Jos. Scher, 500 5th Ave., N. Y.

**EDITH TERRY.** Gowns, lingerie and negligees. Young ladies' dancing frocks of exclusive designs at \$15. Trouseaux a specialty. Mail orders filled. 2172 Broadway, N. Y. Tel. Schuyler 8155

**AMY MOERAN**  
MODERATE PRICED.  
EVENING AND STREET GOWNS.  
176 Madison Ave., N. Y. Tel. Mad. Sq., 5354.

**RENO, GOWNS.** Formerly of London, late of Fifth Avenue. Your own material accepted, designed and made up. 606 West 114th St., N. Y., near Riverside Drive. Telephone 6266 Morning.

**MRS. ERIKSON, Dressmaking.**  
Dinner, evening, afternoon and street gowns. Remodeling also done. 146 West 105th St., N. Y. Tel. Riverside 1929.

**THE LABEL SHOP.**  
Gowns and Lingerie.  
Attractive Styles and Prices.  
4 West 28th Street, New York.

**EMILIE formerly LE BOUDOIR**  
28 West 46th Street, N. Y.  
Tea Gowns, Negligees, Blouses  
Boudoir Sets from \$25 up.

**MADAME JOSEPHINE, INC.**  
Gowns from \$55 up.  
We satisfy the most exclusive Class of Trade.  
24 East 49th St., N. Y. Tel. 437 Murray Hill.

**M. B. Davison, Dressmaker**  
Specializer in exclusive afternoon, evening Gowns and fancy Blouses.  
121 West 83rd St., N. Y. Tel. Schuyler 5308.

**MRS. SPENCER formerly LE BOUDOIR**  
EVENING GOWNS.  
SPECIAL VALUES.  
24 West 46th Street, N. Y.

## Gowns and Waists—Cont.

### COLEMAN, INC.

GOWNS.  
Prompt, reasonable remodeling. 61 W. 37th St., bet. 5th & B'way. Tel. 4859 Greeley.

**K. & E. LARACY, Late of 11 W. 46th St.**  
Now located in Frances Building, 665 Fifth Avenue, N. Y. City, are prepared to show choice selection of early Spring gowns.

**WAISTS, elegant crepe de Chine, black or white Robespierre ruffle front.** Special price, \$4.25 (Feb. only). Mail orders filled promptly. Maurice Mendel, Inc., 1395 Broadway, N. Y.

## Hair Goods & Hair Dressing

**J. Andre, importer of Hair Goods,** 140 W. 44th St., N. Y. Specialist in Hair Coloring, Hair dressing, Shampooing, Manicuring, Facial and Scalp Treatments. Building exclusively for ladies.

**ANNA J. RYAN.** Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2896 Broadway, New York. Phone 5566 Morningside.

**M. PERCELL, 677 Broad St., Newark, N. J.** Importers of Hair Goods. All Shades, including rare blonds. Lowest prices for first qualities. Send your combings to be made up.

**SPECIALTY OF MATCHING** switches, transformation and toupees through leading importers, assuring satisfaction, saving 20%. Write for particulars. Elizabeth Key Bates, 509 W. 182 St., N. Y.

**Outside HAIR COVERINGS, Leo Lichtman**  
The latest hair goods creations of Paris, in light weights, of the best workmanship and in artistic designs. 2365 B'way, N. Y. (corner 86th St.)

**WIGS TO RENT** for costume parties, tableaux and plays. Face powders to suit your complexion. Make up service. General hair work. Oscar F. Bernner, 105 W. 47th St., N. Y.

**A. G. SEARS, Specialist** Ladies' hair coloring. Any desired shade with Lenna mixture. Guaranteed perfectly harmless. Price \$2. Application parlors, 353 5th Ave., N. Y. at 34th St.

**LEHNERT & ALEXANDER, Ladies' Hair Dressers,** 309 Mad. Ave., N. Y. Just below 42nd St. Natural gray and white hair. Inventors of the latest creation, The Torsdale Coiffure.

**LEWIS**  
128 West 45th St., New York. Tel. Bryant 3618. Hairgoods. They match not only the shade, but also the quality and texture of your hair.

**Mme. Elise's Preparations** have stood the test of time pleasing the critical. Hair tonic 50c & \$1. Shampoo Powder 25c and 50c. E. T. McCann, Sesame Shop, 434 5th Ave., N. Y. Tel. Greeley 6421.

## Jewelry

**Diamonds, old Gold and Silver.** Worn out gold, platinum, silver BOUGHT. Also diamonds, pearls. Difficult antiques, mesh bags, jewelry repaired. Callmann, appraiser, 47 W. 37th St., N. Y.

**UNUSUAL STONES—Precious, Semi-Precious.** Unique designs in settings. Remodeling. Jewelry sent on approval. Rose Olga Tritt, 366 5th Ave., New York.

**EXQUISITE JEWELRY.** Special designs for the individual in gold, silver, precious and semi-precious stones. Old jewelry remade. Grace Hazen, Studio 53, 119 E. 19th St., N. Y.

**THINGS QUEER AND QUIANT**  
Wedding gifts and bridge prizes.  
CLASS RINGS TO ORDER, Made by HAND.  
Mary G. Phillips, 19 W. 46 St., N. Y. Tel. Bry. 1277

## Lace and Lingerie

**MRS. RAYMOND BELL, 1 East 45th St., N. Y.** Old and Modern Laces. Dainty and artistic gifts. Lace mending and cleaning. Estimates given. Laces sold on commission.

**SARA HADLEY 9 East 35th St., New York.** Antique and Modern Laces. Veils, Shawls, Flouncings, Scarfs, Neckwear and complete sets of Table Linens. Lace for trousseaux a specialty.

**MAURICE**  
Importer of real laces. Retail at wholesale prices—saves you 50%. Write for illustrated catalogue. 398 Fifth Ave., Opposite Tiffany's, New York.

**FOR REAL LACES**  
See our illustrations displayed on page 71 of this same issue. Maurice, 398 Fifth Avenue, New York.

**THE LINGERIE SHOP**  
Hand embroidered French lingerie at 50% less than prevailing prices. Trouseaux to order a specialty. Leon P. Bailly, 366 5th Ave., N. Y.

**THE LINGERIE SHOP**  
Retail at wholesale prices. Chemises 75c., Drawers \$1.00, Gowns \$1.50, Combinations \$2.00 up. Leon P. Bailly, 366 5th Ave., New York.

**PENELOPE, 19 East 31st St., New York.** Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

**The Scuola d'Industria Italiana—Embroideries, laces, monogramming.** Distinctive gifts in great variety for holiday season. Table sets; bridal accessories. 177 Macdougall St., N. Y.

## Lace and Lingerie—Cont.

**There Is No Other Lingerie** equal to LA-GREQUE in Fit, Finish and Durability at double the price. Van Orden Corset Co., 45 West 34th Street, New York.

**KINSEY'S LINEN STORE**  
announce their removal to 346 Madison Ave., at 44th Street, New York.  
Special sale of Household Linen.

## Ladies' Tailors

**GEO. ELLIS.** Stylish tailored suits of newest materials, latest custom cut, all the prevailing fashions, from \$15. Mail orders filled successfully 7 years. 149 W. 35th St., N. Y. Opposite Macy's.

**A. LUST, Ladies' Tailor**  
Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 44th St., New York. Telephone 2043 Bryant.

**TAILORED GOWNS REMODELED**  
To prevailing styles. 19 years' experience. J. H. Comstock, 286 Fifth Ave., N. Y. Tailored suits from \$65 up. Tel. 158 Madison Square.

**M. COWEN CO., IMPORTERS.**  
Tailors, Furriers, Patented and other Riding Habits. Reasonable Prices. Mail orders solicited. 7 West 38th Street, N. Y. Tel. 498 Murray Hill.

**L. A. ROBINSON.** Gowns and Tailored Suits. Sketches with estimates submitted upon request. Mail orders solicited. 411 N. Charles Street, Baltimore, Md.

**LEITNER, Tailor and Habit Maker.**  
Special attention given to one-piece dresses. Tailored suits \$55 up. Perfect satisfaction guaranteed. 51 W. 45 St., N. Y. Phone 427 Bryant.

**SAUL RENNECK, Ladies' Tailor**  
Special prices on Misses' winter suits and gowns. Personal attention given to every order. 634 5th Avenue, New York. Tel. 7283 Plaza.

**JOSEPH LENGEL**  
TAILOR FOR GENTLEWOMEN.  
MAIL ORDERS SOLICITED.  
16 West 45th Street, N. Y. Tel. Bryant 6658.

**S. DAVIS**  
Special prices on Ladies' & Misses Tailored Suits & Hats for Southern Wear. 1 E. 35th St., New York. Telephone 2725 Mad.

**J. TUZZOLI**  
TAILOR-MADE SUITS.  
FROM \$50 UP.  
55 W. 45th Street, New York.

**HARRY ACKERMAN & CO. Ladies' tailor,** furrier. Chic tailored suits for southern wear at special prices. Sketches on request. Mail orders solicited. 20 W. 38th St., N. Y. Tel. 5578 Greeley.

## Millinery

**HOYT MILLINERY**  
Importer of Fine Millinery.  
Correct style for Tourists.  
St. Paul, Minn. 4th and St. Peter Sts.

**PRIMEROSE**  
23 Faubourg St. Honoré, Paris, France.  
Creator of chic millinery for gentlewomen.

**SALE OF IMPORTED HATS**  
\$15, \$20 and \$25 hats for \$5.  
Wonderful models and values.  
J. Scher, Suite 718, 500 5th Ave., N. Y.

**JONAS—MILLINERY—IMPORTER**  
Large assortment of Hats in French and Original Models at Reduced Prices.  
500 Fifth Ave., cor. 42nd St., N. Y. Suite 711.

## Miscellaneous

**WEDDING VEILS** and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 43rd Street, New York. With Quilier.

**SURPRISE BOXES** for children. Ideal for birthdays, convalescence or journeys. Each one individual. Prices from \$3. Elizabeth H. Pusey, 176 Madison Avenue, New York.

**FASHIONABLE FABRICS** Suitings and coatings at half retail prices. Samples free upon request. Books for dressmakers. Home Woolen Mills, King St., Chambersburg, Pa.

**\$3.00 SWEATER COATS** all-wool guaranteed fit. A coat of exceptional value. A better coat, made of Worsted, \$5.50. Kremer Knitting Mills, Heed Building, Philadelphia, Pa.

**MATERNITY OUTFITS.** Sterilized and sealed Obstetrical Packages containing all necessary articles for confinement, from \$5.50 to \$15.50. Write for lists. The Clover Shop, Providence, R. I.

**DO YOU WANT** Chaperones, children entertainers, shoppers, translators, travelers, met. houses opened and closed. The Chelsea Sq. Bureau of information, Mary Carter Nelson, 156 5th Ave., N. Y.

**SAVE SEWING TIME.** Send \$1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville Street, New Orleans, La.

(Continued on page 13)



# Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 12)

## Miscellaneous—Cont.

### A. W. TAMS MUSIC LIBRARY

Why buy music when you can rent it? Music for amateur operas, church choirs and vocal societies. Send for Catalog. 1600 B'way, N. Y.

**SWISS SHOP** Wants Agents to take orders for imported embroidered robes, etc. Not necessary to canvass. Exclusive designs. Northmore & Co., Detroit, Mich.

## Pets

**Thoroughbred** toy Pomeranians; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

## Photography

### BRADLEY STUDIOS

435 Fifth Ave., and 402-404 Fifth Ave., N. Y. The individuality of our photographic portraiture is unquestionable, our guarantee absolute.

### THE LILIAN GEORGE STUDIOS

Photographs that combine artistic effect with complete expression of the sitter's individuality. 5 West 58th Street, New York. Tel. 4876 Plaza.

**MISS JOHNSTON** **MRS. HEWITT** Artistic and Distinctive Photographs of Town and Country Houses, both Interior and Exterior. 628 Fifth Avenue, New York. Tel. Plaza 71.

**ARNOLD GENTHE**, Formerly of San Francisco, California. Studio 1 W. 46th St. (Thorley Building), N. Y. Portraits. Photographs in color (Autochrome).

**Anna France Levins—Photographer** Specializes in copying and enlarging old family Daguerreotypes, Tintypes; even faded Amateur Prints. Samples at Studio, 5 E. 35th St., N. Y.

## Prints and Pictures

**MARSALA CO.** Rare original 18th Century Holbein Portraits, tinted, framed, \$10 to \$25. Exquisite English Mezzotints, printed in colour, 150 Subjects, gold bronze frames, \$10 to \$30.

**MARSALA CO.** Fine French Colour Prints, gold bronze frames. \$5. Genuine Japanese Prints, framed, \$10. Send check, leave selection to us. Express prepaid.

**MARSALA CO.** Satisfaction guaranteed or money returned. Easy Payment Plan. Illustrated Catalog de luxe on request. 61 West 37th Street, New York.

## Real Estate

**Flourishing Dining Room** near Columbia University, for sale. 8 years' standing. Can be run by woman. Net income \$8,000. Reasonable. Miss Lewis, 500 Fifth Avenue, New York.

### THE MONOLITH

45 West 34th St., OFFICES AND SHOW ROOMS at very reasonable rates.

### THE MONOLITH

On the greatest thoroughfare in the world. Opposite the Waldorf and new McAlpin Hotels. All shoppers come to this street. 45 W. 34th St.

## Rooms & Apartments

### "THE ADRIENNE,"

319-321 West 57th Street, New York. Comfortable rooms, private baths, good table. Winter arrangements. Apply to Miss Proudfoot.

**13-15 East 54th St., N. Y.** Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Element, cuisine, service the best. References. Tel. 7257 Plaza.

## Selling Agent

**OVER STOCKED WARDROBES** Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, New Hampshire.

## Shoes

**WILLIAM BERNSTEIN**, Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

**SHORT VAMP SHOES**, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

**Miller's Specialty Shoe Shop** Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2. 1554 Broadway, New York.

## Shopping Commissions

New York

**Mrs. H. Goodale Abernethy**, Shopping Commissions. No charge. 37 Madison Ave., N. Y. 8 Hilgrove Road, South Hampstead, London, N. W. 12 Rue Rennequin, Paris.

**MRS. E. F. BASSETT**, Do you need rugs, hangings, linens, etc? I know where to purchase for you the best things at cheapest prices. 8 years' experience. 145 W. 105th St., N. Y. Tel.

**MRS. SARAH BOOTH DARLING** Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors. 112 W. 11th St., N. Y.

**MRS. F. N. DAVISON**, Registered Shopper in all lines. Shops for and with customers. No charge. Correspondence solicited. 225 West 45th Street, New York.

**HELEN CURTIS**, 96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

**MRS. S. D. JOHNSON**, Shops for and with customers without charge. Rush mourning orders a specialty. 347 5th Ave., opposite Waldorf-Astoria. Tel. 2070 Mad. Sq.

## Will You Save \$1 a Month on Your Advertising This Year?

Every prospective advertiser in the "Shoppers' & Buyers' Guide" who reserves his space for 1913 before April 1st, will save at least \$1 a month.

After April 1st the price of advertising in this department will be increased to \$3 per insertion and \$66 per year. The present rates are \$2.50 and \$50. You can retain these present rates throughout 1913—saving 50c. every time your advertisement appears—simply by telling us before April 1st that you expect to use the "Shoppers' & Buyers' Guide" this year.

Write at once for our letter of particulars.

"SHOPPERS' & BUYERS' GUIDE" SERVICE  
Vogue 443 Fourth Avenue New York

## Shopping Commis'sns—Cont.

New York

**MARJORIE WORTH**, 22 E. 34 St., N. Y. Tel. 2970 Mad. Sq. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

**MRS. A. W. BALDWIN**, Registered shopper in all lines. Estimates for simple or elaborate costumes, house furnishings. No charge. 430 W. 118th St., N. Y. Tel., Morningside 3883.

**MME. FRANCES M. MONTY** General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

### CHINATOWN SHOPPING

Unusual gifts of sandalwood, ivory, jade, bamboo, china, lacquer, etc., purchased without charge. Bertha Tanzer, 9 W. 20th St., N. Y.

### MRS. MARY BERGIN

Shopping for and with patrons without charge. References. Correspondence in Spanish if desired. 153 East 18th St., N. Y. Tel. 6223 Gramercy.

### ZELINA SANFORD

General Shopping. Mail orders or with you. No charge. Circular. 3920 B'way, N. Y. Tel. Audubon 3780.

**MRS. MARY H. FRANCE**, General Shopping done for or with customers without extra charge. Infants' layettes. Mourning orders. 315 5th Ave., N. Y. Room 1107. Tel. 3192 Mad. Sq.

**THE SHOPPING STUDIO**, 8 West 45th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Niehoff.

## Shopping Commis'sns—Cont.

New York

**MRS. C. B. WILLIAMS**, New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Bargains. 365 Fifth Avenue, New York.

### I HELP YOU DRESS

and shop. I select everything for you and your home. Bank references. Suzanne, Hotel Gregorian, 42 West 25th Street, New York City.

### ISOBEL FREDERIC

Registered shopper. Silver, Linen, Lingerie, stationery and all lines of shopping. No charge. 162 West 79th Street, New York.

### MRS. K. E. TIRNEY. Est. 1884

Purchasing Agent of every Commodity sold in the New York Market. 7 West 38th St., New York. Tel. 6719 Greeley.

### BESSIE RUST

Shopping Commissions. Specializes in purchasing Children's and Misses' garments. No Charge. The Oregon, 162 W. 54 St., N. Y. Tel. Col. 8339.

**GALT & McCUTCHEON**, General shopping done for and with customers without charge. Send for circular of monthly suggestions. Bank References. 1133 B'way, N. Y. Tel., 2425 Mad. Sq.

## Shopping Commissions

Cities Other than New York

**CHICAGO SHOPPING**, For or with patrons. Prompt, personal attention; highest references; correspondence solicited. Mrs. G. S. Nutter, Tel. Normal 8316, 6142 Vernon Ave., Chicago, Ill.

**LOUISVILLE SHOPPING**, Samples. Estimates for simple or elaborate gowns. General household buying. References in 20 states. Mrs. A. T. Wheat, 1514 4th St., Louisville, Ky.

## Shopping Commis'sns—Cont.

Cities Other than New York

**PARIS SHOPPING**, Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris, France. Cable address, Lewis, Palatet, Paris.

**BALTIMORE SHOPPING**, Mrs. K. L. Ebaugh, 203 Piper Bldg., Baltimore, Md., shops for and with customers; no charge. Chaperons young ladies. Correspondence solicited. References

## Tea Rooms

### DURHAM RESTAURANT

Home cooking, quick service, moderate prices. Club breakfast 50c—Table d'Hôte dinner 75c. 7 East 32d St., N. Y.

### DURHAM TEA ROOM

Convenient for tired shoppers. Tasty cakes, dainty sandwiches, hot waffles. 7 East 32d St., N. Y.

**THIRTY-SEVENTH STREET TEA ROOM** Exclusively home cooking, dainty service. Southern waffles with hot maple syrup. Restful for Shoppers. 11 W. 37th Street, N. Y.

### RIP VAN WINKLE TEA ROOMS

Private room for Bridge, Luncheons, Dinners and Dances. Orders taken for cakes, sandwiches, Preserves. 17 W. 37th Street, N. Y.

### SCOTCH TEA ROOM

TABLE D'HOTE LUNCHEON. SCOTCH SCONES AND CAKES. MATINEE TEA A SPECIALTY. 31 W. 46th St. New York.

## Specialty Shops

**THIS ENTIRE COLUMN DESCRIBES OUR FLOWERS. READ CAREFULLY. AUSTRO-HUNGARIAN CO.**

**SOME PEOPLE SAY IT IS HARD FOR THEM TO FIND US. BELOW WE WILL TELL YOU THE EASIEST WAY.**

**WE ARE DIRECTLY OPP. THE WALDORF** AT NO. 4 W. 33rd St., NEW YORK. OVER MME. M. OBRAY, Cleaning & Dyeing. TAKE ELEVATOR TO STUDIO, fifth floor.

**"PRESERVED VIOLETS"** New to America. They have the look, feel, smell of freshly picked violets. Will last for years. Prettily boxed in generous sized bunches, \$2.50 X.Pd.

**THE ABOVE IS AN ABSOLUTE NOVELTY** "Preserved Violets" are worn by the LEADERS OF FASHION IN NEW YORK. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**NEW NOSEGAYS. LOVE APPLES, \$1.00** Made up of petite love apples (silk) in a most bewitching blend of duo tone colors. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**NEW NOSEGAYS. WILD ARBUTUS, \$1.00** A pretty pink nosegay. Truly Parisienne. A touch of early spring. New and stylish. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**NEW NOSEGAYS. HER MAJESTY'S, \$1.25** A dozen small velvet buds running from one delightful shade to another. Green velvet leaves. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**ROSES AND CARNATIONS FOR** Your home. Refined. They last. The real feel and odor. Described in this column. Austro-Hungarian Company.

**FLORISTS DON'T LIKE US** and why should they? **OUR FLOWERS LAST TOO LONG.** Austro-Hungarian Company.

**"PRESERVED ROSES"** Stems 16 inches. USED BY NEW YORK'S SMART SET. Have the actual feel and delicious odor. Varieties, pink, canary yellow, jack, \$6.50 dozen. X.Pd.

**"PRESERVED CARNATIONS"** Stems 16 in. Have the actual feel and delicious odor. Varieties, red, pink and daybreak, \$3 a doz., X.Pd. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**"PRESERVED ROSE WITH BUD"** READY TO PIN ON, has the REAL ODOR. Varieties, pink or Marchal Niel, \$1.50 X. Pd. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**DAINTY BRIDESMAIDS' BUDS—NEW:** READY TO PIN ON; \$1.50 FOR THREE; \$6.00 A DOZEN. X PD. Have the actual feel and delicious odor too. Austro-Hungarian Co.

**THE ABOVE BUDS** are refined and dainty. Used for corsage, favors, etc., by New York's smart set. VARIETIES, pink, and Marchal Niel (Canary yellow). Austro-Hungarian Co.

**GARDENIAS \$2.00 X. Pd.** FROM BOHEMIA. Wonderfully real. Worn with furs. Foliage deserves mention. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**ORCHIDS WITH LILY OF VALLEY** Lavelle variety. \$2.50 X.Pd. Very rare and beautiful. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**THE NEW PARIS RED ROSE** with bud and foliage. Not a "Preserved" variety. \$1.50 X. Pd. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**IT IS TOO BAD** IF YOU CANNOT VISIT OUR STUDIO AND SEE FOR YOURSELF. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**CHARMING NOSEGAYS** from Vienna. New York women consider these nosegays as a necessary finishing touch to the costume. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**CHARMING NOSEGAYS (CONTINUED).** A dozen small Austrian Field Roses in a superb blending of colors—Voguish—\$1. Express Paid. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**CHARMING NOSEGAYS (CONCLUDED)** Petite Crabapple Blossoms, "Cochet Pink," surrounded by heliotrope—Chic—\$1. Express Paid. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**FOR ST. VALENTINE'S DAY** Our Buds, Violets, Nosegays, prettily boxed sent anywhere your request X.Pd. SO APPROPRIATE. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

**SPECIALTY AND CRAFT SHOPS** BE OUR REPRESENTATIVE in your town. "Preserved Flowers." GENEROUS PROFITS. Austro-Hungarian Co., 4 West 33rd St., N. Y.



# Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 13)

## Specialty Shops—Cont.

### THE LITTLE FAVOR SHOP

479 Fifth Avenue, N. Y., corner 41st Street. Cotillion Favors & Decorations, Card Prizes & Dinner Souvenirs. Addington—A. K. Robinson.

Beautiful Parisian model Robespierre neckwear. Exquisite laces \$3 to \$12. Beaded, embroidered, printed scarfs. Silk candle shades, sachets, etc. Jane Gray, 212 West 85th Street, New York.

### "STUDIO SHOP for Things Beautiful"

Imported peasant pottery. Brittany Ware, Holbein Prints, Peasant baskets, Korean priest robes. 96 5th Ave., N. Y. Tel. Chelsea 3878.

**SIGN OF THE GREEN DRAGON. GIFT SHOP.** Something new: "Billy Bumpkin" and his kitten. "Onal velvet." Lamp shades. Special ideas. 24 E. 28th St., N. Y. Illustrated catalog.

**MACAFEE SALES CO.** Commission dealers and appraisers in Antiques and Reproductions. Our method means auction prices at private sale. 262 Fifth Avenue, New York.

**SPECIALTIES IN ALL CRAFTS,** quaint, beguiling, beautiful, for people of good taste. Gifts large and small. Noank Studio Shop, 45 East 59th Street, New York.

**"ARNOLD" KNIT WEAR SHOP:** 431 Fifth Ave., N. Y. Tel. 1681 Murray Hill. Women's, children's, infants' fine knit underwear. Baby outfits our specialty. "Those 'Arnold' Goods."

### THE BIRTHDAY SHOP

Birthday cake covers, Cotillion Favors, Place Cards and Holiday Gifts. Room 605, Silo Bldg., 546 Fifth Avenue, New York. Take Elevator.

## Studios

### PAINTER OF SOCIETY'S PETS

Portraits of Dogs, Cats and Horses in oil, water color or miniature. Also Artistic Photography. Harriett V. Furness, 151 W. 57th Street, N. Y.

### VOICE PLACEMENT

Tone production a specialty. Miss Adelaide Lander, 223 East 17th St., N. Y. Phone Stuyvesant 4097.

### MINIATURES FROM PHOTOGRAPHS

Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

## Toilet Preparations

### MYSTIC CREAM

An ideal Toilet Cream and remedy for Chapped Hands that is in a class by itself. Send for samples. Ogden & Shimer, Middletown, N. Y.

**Mrs. Mason's Old English Hair Tonic.** Private formula of noted English hair specialist, Mrs. K. Mason. Endorsed by Duchess of Marlborough, Mme. Melba, etc. At toilet stores.

### QUIN-SEC SKIN FOOD

BUILDS UP WASTED TISSUES AND FLABBY MUSCLES. JAR 75c. Quinlan, Skin Specialist, 166 Lex. Ave., N. Y.

**MRS. VOUGHT,** 247 Fifth Avenue New York. Former manager N. Y. Office Marinello Co. Facial Massage, Scalp Treatment, Shampooing, Manicuring. Telephone Madison Square 4851.

**Reduces Enlarged Pores.** La Mignon Astringent Lotion refines skin, cures sunburn, removes tan, bleaches discolored necks. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

**DR. DYS' Sachets De Toilette** and other Complexion Specialties are purest and best in the world. V. Darsy, 14 W. 47th St., N. Y. Tel. Bryant 3329.

### KALISH ORRIS CUCUMBER CREAM

For clear, healthy skin. Cleanses, whitens, softens. Tubes, 25c; jar, 35c. up. Druggist or Kalish Pharmacy, 23d & 4th Av., N. Y., or postpaid.

**Agnesian Skin & Hair Preparations** A simple home treatment. Samples and explanatory booklet sent upon request. A. C. Graves, Goldsmith Building, Milwaukee, Wisconsin.

## Toilet Preparations—Cont.

**Bischara-Ritzol Parfums.** Natura Co., 15 E. 35th St., N. Y. Sole Agents in America. Booklet descriptive of these Parfums and Toilet Preparations, with prices, mailed upon request.

### EURELLE

Now Broadway, cor. 72nd St., N. Y. Specializes in care of Hair, Scalp, Complexion. Eurelle's Toilet Preparations on sale.

### MACLEOD'S SCOTCH OATMEAL CREAM

A toilet cream for complexion and nursery. Cure for chapped skin. Suite 58, Lincoln Trust Bldg., Broadway and 72nd St., N. Y.

**Patrician Perspiration Powder** relieves objectionable odor; instantaneous effect; easily applied; harmless. Large package 50c postpaid. Patrician Co., 511 Cutler Bldg., Rochester, N. Y.

**"Sweet Briar"**—Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Sample for 2c. Jean Carrington, 35 West 36th Street, New York.

### FARIA EVERLASTING SACHET

Cakes—Rose, Violet, Heliotrope, Lily—25c. and 75c. sizes. Postpaid. Send stamps. J. S. Peckham, 45 E. 42nd St., N. Y., Suite 12.

**Hawthorn Preparations.** Samples, creams, rouges, etc. 25c. Scientific European treatment in your home, \$1. Highest references. Henrietta Hawthorn, 178 W. 81st St., N. Y. Tel., Schuyler 8553.

## Travel

**P. & S. Wardrobe Trunks** 9 different grades in Full Size, Pony or ¾ Size, Steamer Size, Hat Trunks. Price \$15 to \$75. Write for booklet, J. F. Parkhurst & Son Co., 4-6 Rowe St., Bangor, Me.

## Unusual Gifts

For the **Winter Cruise or Southern Trip**, send a Wile-Away Box filled with amusements and comforts. Each one to order. Prices from \$5. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

### SPECIALTY AND CRAFT SHOPS

BE OUR REPRESENTATIVE in your town. "Preserved Flowers." GENEROUS PROFITS. Austro-Hungarian Co., 4 West 33rd St., N. Y.

### Mother Goose Surprise Box

FOR CHILDREN. Prices, \$1.50, \$3 and \$5. Miss J. G. Stevenson, Sewickley, Pa.

### Miss Stevenson's Drawing Room

Bridge Table will make an acceptable gift. For particulars address Miss Stevenson's Shop, Sewickley, Pa.

**DISTINCTIVE GIFT BOXES** for children of all ages for all occasions. Birthdays, parties, etc. Booklet, Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

**"Thoughtful Little Gifts"** Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

**Japanese Wistaria Bead Necklace.** Delicate perfume of Japanese gardens. Oriental, Violet, Carnation or Lotus in dainty box \$1.50 postpaid. Christine, 186 Christopher St., Montclair, N. J.

### LA BOTTEGA—"THE SHOP"

Italian china, terra cotta, etc. Unique designs. Unusual wedding gifts and bridge prizes. 28 East 28th Street, New York.

**SALAD BASKETS** from Brittany, France. Charmingly adaptable for Work Bags, Waste Baskets, etc. Quaint, artistic, 15½ inches long. Mailed paid \$1. "Studio Shop," 96 5th Ave., N. Y.

### OUR—BRIDGE BOXES—MADE UP

For a few of our old customers have become so popular we have arranged to supply readers of Vogue. Austro-Hungarian Co., 4 W. 33d St., N. Y.

**Distinctive Hand Bags** made to harmonize with gowns, wraps; for special gifts, the opera. Models shown by appointment. Mme. Caubers, 8 E. 16th St., N. Y. Tel., Flatbush 1528-M.

## "S and X"

A PRIVATE CLEARING HOUSE FOR THE SALE AND EXCHANGE OF PERSONAL BELONGINGS

### To Insert Your "S & X" Advertisement

**RATES.**—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given, as Price \$4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

### To Reply to These Advertisements

**REPLIES** to these advertisements should be placed in a stamped envelope with the number of the advertisement written in the corner (e. g. 961-A). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Sale and Exchange Service, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

**ENCLOSE** no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

**DEPOSIT SYSTEM.**—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit money orders or certified checks for the purchase-money of all articles. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

**FOLLOW THESE RULES** carefully, but if they do not cover your case, write to VOGUE for further particulars.

## Wearing Apparel

**EXQUISITE** imported evening gown, mauve satin, crystal embroidery on tunic. Size 36. Worn once. Price, \$50. Set Hudson Bay sables, \$100. Short caracul coat, lynx collar and cuffs, \$25. No. 849-A.

**FOR SALE.**—Beautiful sable stole lined with ermine. Almost new. Cost \$2,500; sell for \$1,000. No. 846-A.

**LONG** baby sealskin coat, in perfect condition. Cost \$2,000; sell for \$800. Size 38. Really a remarkable bargain. No. 841-A.

**PERSIAN** lamb coat, 23 inches long, high collar, perfect condition. Size 36. Price, \$50. No. 850-A.

**FOR SALE.**—Old blue rajah silk afternoon gown with coat, beautifully embroidered in same shade, waist of lace with whole chiffon overdress. Bust 34. In perfect condition. Cost \$225; sell \$75. No. 851-A.

**FOR SALE.**—Black and white checked suit, black satin collar and cuffs. Made by Marshall Field. Cost \$110; sell for \$50. Bust 34. Perfect condition. No. 852-A.

**GREY** chiffon evening gown trimmed in silver, good style. Cost in Paris \$225; sell for \$20. Bust 35. No. 853-A.

**BLACK** tulle and jet evening gown, beautiful gown, only worn a few times. Cost in Paris \$250; sell for \$100. Bust 34 and 36. No. 854-A.

**ROSE** chiffon evening gown heavily embroidered in gold on skirt and waist. Bust 34. No. 855-A.

**WANTED.**—Dainty short frocks, skirts and coat for infant eight months old. Must be in good condition and reasonable. No. 128-B.

**WANTED.**—Street clothing by young man 6 feet tall, wearing 37-38 coat, 28-32 waist, 30-32 length trousers, 7½ shoes, 7½ hat. Price must be reasonable. No. 129-B.

**WANTED.**—To correspond with fashionable young woman who is constantly renewing her wardrobe of imported or other good models. Must be reasonable. Bust 36-38, waist 27, hips 37. Also wardrobe for girl 14. First short clothes for infant. No. 131-B.

**I DESIRE** regular correspondence with young woman who will sell slightly worn clothing at reasonable prices. Must be smartly made. Size 34-36. No. 132-B.

**BEAUTIFUL** new evening gown, flesh colored charmeuse, blue chiffon; cream lace, overdrop bead-trimmed. Never worn. Size 38-40. Cost \$125; sell \$47. Selling because of mourning. No. 858-A.

## Wearing Apparel—Cont.

**FOR SALE.**—A blue rough cloth tailored suit, 3 pieces never been worn. Cost \$125; sell \$50. White tailored suit, never worn. Cost \$90; sell \$45. Lavender cloth suit. Cost \$95; sell \$50. China silk short dress, white with fancy Persian border. Cost \$40; sell \$20. One blue velvet dress, made in Paris, elaborately trimmed with real lace, all hand work. Cost \$250; sell for \$75. One purple dotted foulard on white ground, new, never worn; sell \$20. One white broadcloth cloak, summer weight, \$15. And one white silk and lace petticoat, \$3. No. 857-A.

**FOR SALE.**—Side saddle riding habit, safety skirt, color dark Oxford. Size 34 bust. Has been used very little and is thoroughly first class in every respect. Cost \$100; sell for \$25. No. 859-A.

**TO** correspond with young woman who will sell fashionable wardrobe for moderate prices. Would buy regularly. Bust 36-38. Skirt (walking length) 41, hips 42. No. 134-B.

## Miscellaneous

**WANTED.**—Apartment for February in New York City. Housekeeping preferred. No. 130-B.

**YOUNG** ladies wishing to study under chaperonage, or ladies desiring to shop in New York, will find accommodations with refined surroundings. References exchanged. No. 833-A.

**FOR RENT.**—During Inaugural week nicely and completely furnished four-room apartment in Washington, D. C. References exchanged and full particulars given upon request. No. 133-B.

## Professional Services

**SECRETARY.**—Gentlewoman has some hours disengaged. Stenography, books kept, management of house and social detail. Highest credentials. No. 220-C.

**REFINED** woman companion to travel with invalid, small compensation. Exceptional references. No. 221-C.

**LADY** of refinement and education speaking French and Italian offers her services as social secretary, companion or chaperon. Thoroughly capable and experienced in European travel. Would go abroad. Highest references. No. 222-C.

## Furniture

**FOR SALE.**—Price, \$250. Genuine antique Aubusson carpet, very long. Seen at Clark's Auction Rooms, 5 West 45th Street. No. 856-A.



# STERN BROTHERS



*are now showing a most complete line of new spring merchandise in various departments throughout the store.*

*Your attention is particularly directed to the very extensive and beautiful showing of foreign and domestic materials, suitable for gowns and suits and to the comprehensive assortment of laces, embroideries and trimmings. The former include not only the extreme novelties, but a complete range of the most wanted colors, while the latter collections will introduce many unusual effects that are entirely new.*

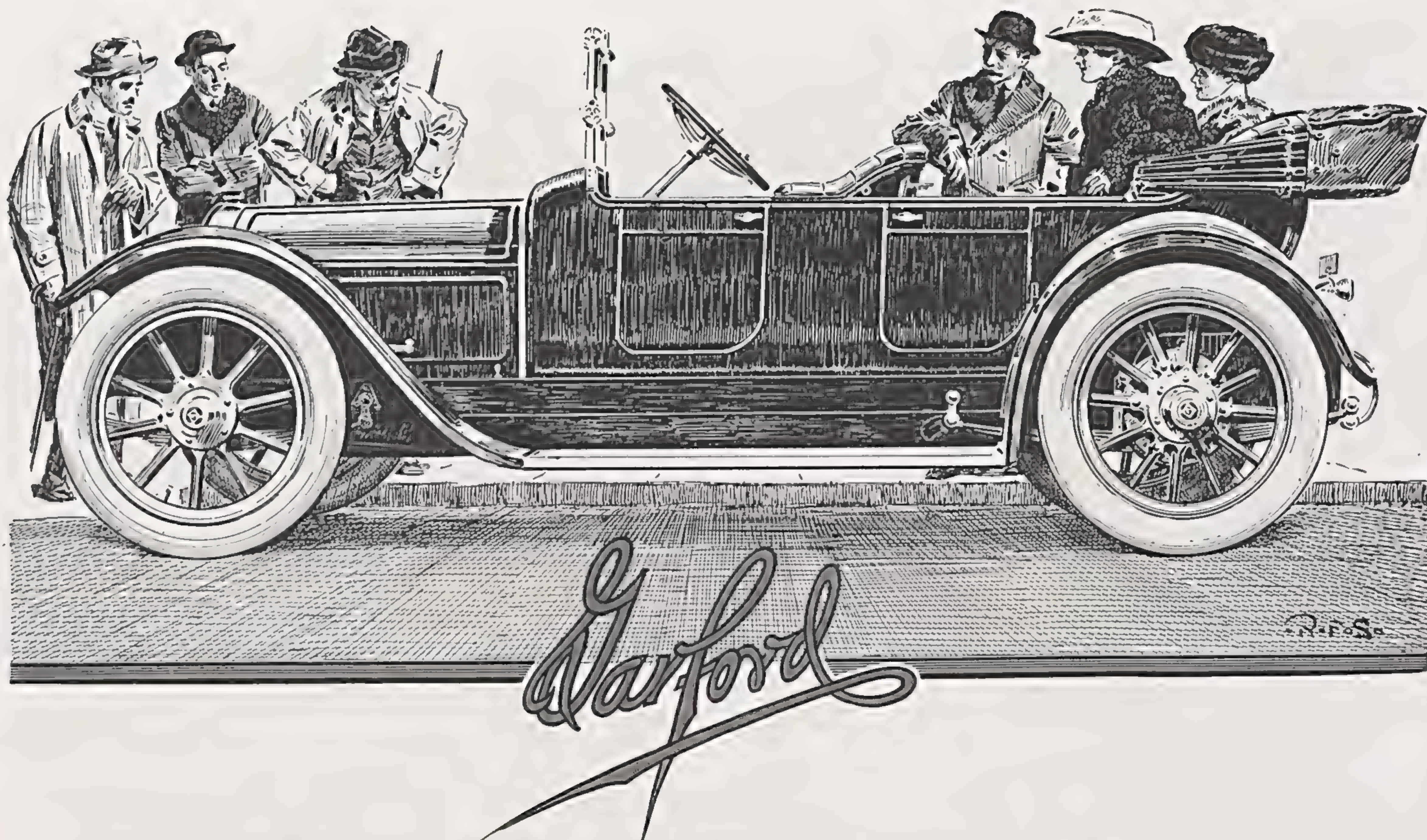


*New York*

WEST TWENTY-THIRD STREET

WEST TWENTY-SECOND STREET





\$2750      **The New Garford Six**      \$2750

**T**HIS new Six—the latest Garford offering—is built by the most experienced and practical six cylinder designers in America. It is the net result of years of ceaseless expert experimentation with all kinds and descriptions of sixes.

This new Six differs from the average Six in that *it is brand new in every respect*. No part, piece or pattern has ever been used in any other Six. No old designs have been re-designed in an effort to bring them up to date. *It is a new Six—throughout*.

Every single part, such as the motor, the electrical equipment, the axles, the transmission, the frame, the speedometer—which is driven from the transmission—the big, single electric parabolic headlight, sunk flush with the radiator and the one-piece all-steel body is new. In fact, the entire car is an entirely new development in design, treatment, style and finish, based on the very latest European and American six-cylinder practice.

The new Garford Six is a five passenger touring car. It is electrically started; all lights are electric; the horn is electric, it has a sixty horsepower, long-stroke motor—the measurements of which are  $3\frac{3}{4}$ " by 6",—the wheel-base measures 128 inches; the tires are  $36" \times 4\frac{1}{2}"$ ; it has demountable rims; it has the very prac-

tical and popular left-hand drive and center control, it is, of course, completely equipped with the very best and very finest accessories. The price, complete, is \$2750.

For the first time in the history of the automobile business, we are producing high grade six cylinder cars *in lots of ten thousand*—which accounts for this very low price. As everyone knows, quantity production will *decrease* the individual manufacturing cost of every car produced. Overhead and production costs must be reckoned with, whether one thousand or ten thousand cars are manufactured. These fixed charges must be equally spread over a production, regardless of its size. To explain:—The expenses of a certain set of tools costing \$10,000, distributed over a 100 car output, would be \$100 per car. The same amount, distributed over a 10,000 car output is but \$1 per car. Thus we are able to produce this high grade six cylinder automobile at this very low figure.

You can see this new Garford Six either at your local dealer's or at the big national automobile shows that are now being held throughout America. The point is—don't fail to see it.

In the meantime write us direct for descriptive and illustrative literature.

(Please Address Dept. 7)

**The Garford Company, Elyria, Ohio**





FEBRUARY 1, 1913

VOL. 41 NO. 3. WHOLE NO. 968

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The Next Vogue Will Be the Timely and Helpful

## FORECAST of SPRING FASHIONS Number

Dated February 15

On Sale February 10

THERE is strategy and to spare in fashion reporting. The great Paris designers bar their doors for weeks before the spring openings; and neither for love nor money can one see their new creations before the appointed hour. And yet, there are ways in which VOGUE has been able to learn for your benefit just what the new modes are to be.

Six weeks ago we sent one of our Paris staff on a special mission to Monaco. She writes that the styles now on view at Monte Carlo and Nice show many new ideas that will be widely adopted in the spring. Her letter and sketches appear in the next VOGUE.

In Paris itself VOGUE has learned from the best manufacturers of fabrics what materials are now being used behind closed doors by Chéruit, Paquin, Doucet, and the other leading houses. In fashion, as in every art, the form is largely determined by the material. This news of the fabrics accordingly indicates the form they will take in the coming season's gowns, waists, suits, and wraps.

You who know VOGUE's forecasts of old will begin to plan your Spring wardrobes as soon as you have read the Forecast of Spring Fashions Number. To make the very most of its advanced fashion news, be sure to receive it promptly. If you are not a subscriber, use the special coupon on page 9, which will ensure your securing a copy punctually at the news-stand.



### Do You Know Vogue's Shoppers?

How would you like to buy, in thirty days, twelve thousand dollars worth of all kinds of Christmas gifts? That is what the VOGUE Shopping Service did last December. If you do not know VOGUE's shoppers as yet,

you had better make their acquaintance. They can *sometimes* save you money, *often* save you disappointment, and *always* save you time and trouble. Page 2 explains how VOGUE can render you these services.



### Another Vogue Cover Poster

You can generally find room for another poster—especially if you agree with Ruskin that a room without pictures is as bad as a house without windows. For twenty-five cents we will send you a handsome engraver's proof, without lettering, of the cover drawing of this number. It is by Helen Dryden.







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# MISS ESTHER CLEVELAND

*The daughter of the late Grover Cleveland, born in the White House during her father's second administration, has, in this, her initial season in society, returned with her mother to Washington, where she has been much fêted, and several times entertained by President and Mrs. Taft*





## The THRIFTY PARISIENNE'S HAPPY HUNTING-GROUND

THE woman of not unlimited income who must face the demands of a social season on an equal footing with women more favored of fortune has a knotty problem to solve. The situation is not one which can be met haphazardly; it requires most careful and felicitous forethought and a mathematically perfect philosophy of dress.

Since all values are comparative, it obviously would be impossible to fix any definite sum as a limited income for every woman. If the average yearly dress expenditure of the women of a certain set runs well into the thousands, and one or two of its members have only as many hundreds to expend, theirs is the limited-income problem. On the one hand to avoid the commonplace—that pitfall of the small

### Byways Where the Parisienne Finds Quick-Witted, Light-Fingered Artisans to Carry Out a Philosophy of Dress Culled in the Highways of Fashion

dress allowance—and on the other hand never to be betrayed into a tasteless extravagance that only the long purse can retrieve, these are the two fundamental principles that must never be violated if success is to be achieved on nothing a year.

#### CHIEF TENETS OF DRESS ECONOMY

Fortunately that most important factor in dress—a certain rare quality best expressed, perhaps, by what the French untranslatably call *flair*—is not to be bought; it is a direct gift from the gods, and the woman who has it can possess much that fine gold cannot buy. Foresightful, indeed, must she be, however, who never allows herself to lag behind the mode, and at the same time never makes the mistake of purchasing a single thing out of keeping with the whole scheme of her wardrobe and her needs.

"Perfect Fitness" should be the shibboleth of the woman who must depend upon her own judgment and taste to accomplish for her what the high-priced couturier does for the woman of larger means. To be well turned out for every occasion that one's social position demands, this requires a nice sense of proportion and a plan of dress on a yearly rather than on a seasonly basis. This does not mean that the entire wardrobe must be planned a year in advance, but merely that the expenditure should be so apportioned that the greatest allowance may be made for the social season which makes the heaviest demand upon one's wardrobe.

#### WHAT TO ELIMINATE

Having once established a satisfactory philosophy of dress and determined the general requirements of one's individual needs, the most valuable lesson a woman can learn is to distinguish between the essential and the unessential, and then consistently to eliminate the latter. And what is the unessential? The little things, perhaps? Not necessarily. It is these very little things—the so-called accessories of dress—that, properly chosen and correctly worn, give that sense of completeness which is the charm of every perfect toilette. The unessentials are usually the haphazard purchases made in a moment of enthusiasm and for some special costume without due regard to their future serviceability—the blue satin slippers that are in perfect accord with the blue charmeuse evening gown, but that are quite impossible with the yellow velvet dinner gown—instead of the bronze slippers one might have chosen and which would have been equally smart with either.

#### THE PRINCIPLE OF DUALITY

Economy lies in selecting the background of the wardrobe with an unfaltering adherence to such sterling qualities as durability, fitness, and duality, and not the least of these is duality—that twofold usefulness which many a garment may render without any loss of caste by its

double life. The coat which is not too decorative for afternoon wear over the reception toilette nor too unpretentious to be worn as an evening wrap—the tailor-made which will not be too elaborate if worn for the morning's shopping nor too modest to serve for calling or the matinée—these are the permissible sub-

terfuges that do not proclaim themselves, even to the keenly observant, as makeshifts.

Here then are three guiding principles of fashionable dressing on an unfashionable income—fitness, the elimination of non-essentials, and duality—a trinity which the woman of limited purse obtains only at the price of eternal vigilance.

The principle that is the warp and woof of all smart dressing, no matter what the income, is taste—if not your own, then your



Paris is rich in those little dressmakers who for a nominal 50, 80, or 100 francs will turn out so chic a dress as this



The present style of Russian blouse in its many variations is well adapted to the capabilities of the small tailor



be made to order for 175 francs, or with a blind opening on jacket and skirt (that is without buttons and buttonholes) for 150 francs.

#### THE DRESSMAKER OF SIMPLE GOWNS

The same establishment will make a pretty house or evening gown of charmeuse, crêpe de Chine, or other suitable material for 200 or 250 francs, and an excellent linen suit for 125 francs. This question of house and simple reception gowns of silk is one of the easiest to solve in Paris, and leads one at once to

they are skin-tight; at the wrist they button with red buttons such as trim the back tabs.

#### WONDERS OF THE "MI-CONFECTIONNÉ"

Wonderful results in house and evening gowns are also obtained through the aid of the "mi-confectionné," as the semi-made-up robes and tunics are called. These are a great boon to the woman who wants to make over or freshen up old gowns, or even, at small expense, to concoct an entirely new frock. Beaded things have always been much favored in Paris—beaded jackets, beaded berthas, and all kinds of glittering accessories. The present styles of tunic and peplum have developed a new variety of robe, and these the shops are now presenting in all-white and all-black, and in black and white combined, in prices ranging from 25 to 75 francs.

An exceedingly good example is shown in the sketch in the lower, right-hand corner of this page. This is made of white net, heavily ornamented in oblong, crystal beads. The sleeveless corsage with its rounded neck and back openings is gathered at the waist into a narrow band of the net, trimmed in front with a fancy beaded buckle. The peplum, which is attached without fullness, extends halfway to the knees, and opens on the sides. Waist, peplum, and rounded neck are bordered by a jet bead banding in palm leaf design. One large, multi-pointed leaf drops from the wreath around the neck, and runs down the middle of the front like a yoke. Price, 59 francs.

Almost everyone has a satin slip, but if not, one in a good quality of white satin, with a tight sheath skirt, rounded neck, and three-quarter sleeves, finished by plain hems, may be had for 29 francs. This slip, covered with a side-plaited skirt of black or white chiffon cloth divided front and back to show a panel of the satin and worn with the tunic, makes a stunning gown for very small cost. A sash of chiffon, tasseled at the ends with jet beads tied and loosely knotted at one side, gives an additional touch of smartness. The rounded neck of the beaded tunic may be softened by folds of black chiffon or tulle and the arms covered with a drapery of the latter.

Another "mi-confectionné," remarkable for its low price, is of pale blue chiffon, draped over a fitted slip of black lace. The kimono waist is made with surplice drapery, opening at one side to show a narrow panel of the lace, the line of which is continued down the side of the skirt by a similar opening. The skirt, gathered at the high waist, is divided at each side; the back and fronts are caught together just below the knee in a full drapery which falls from there in soft folds to the bottom of the tunic. A large, velvet rose, in shades of old-pink, terminates the surplice opening of the waist. The rounded neck, the three-quarter, draped, kimono sleeves, and the side openings of the skirt, are outlined with

dressmaker's. But to dress well and economically requires not only taste, but time and energy. It is, in fact, a vocation in itself. If the purse is lined with gold, one may be a dilettante in dress, and, perhaps, reduce it to an avocation. Then a woman may buy what she will, where she will; but if her purse is slender, she must first see the good things, learn what is being worn, then hunt to find them at her price. And Paris of all cities in the world, is the happy hunting-ground for the woman of limited means.

There are a few little secrets in the business of dressing well on circumscribed means which the Parisienne who must economize knows as well as her calling list; one of these is judicious extravagance. So many people make the fatal mistake of buying a thing just because it is cheap. These people will have quantities of clothes on hand, but never one garment which looks really right. There are some things which must be of the best, regardless of price, and the difference can be made up on the details of other costumes.

A well-made tailor suit, perfectly plain, or somewhat braided, is an invaluable possession. Here the Parisienne has the advantage over the New Yorker, for there are many small tailors, and not so small either, where for from 150 to 200 francs one may get an excellent suit of the best quality of cloth. Particularly adapted to the work of the inexpensive French tailor is the present style of Russian blouse, such as the fine and soft blue serge costume sketched on page 19. The blouse is made to fasten directly down the middle of the front with globe-shaped buttons of blue horn; it is full slightly at the waist, which is encircled by a crush girdle of blue satin. The long, kimono sleeves button tightly at the wrist, and the narrow sailor collar is of heavy white linen. The skirt fastening continues the line of buttons down from the jacket, and, save for the merest apology for drapery at each side, is quite plain. This suit, with the jacket lined with satin, will

*Wise is the woman who chooses a separate blouse of silk rather than a crushable one of lingerie*

mention the cheap dressmakers. Their name is legion. Some will make a dress for 40 francs, some ask 60 and 70, but the same formula will answer for all. They must be constantly watched, guided, and directed. Those destroyers of nerves, Delay and Disappointment, follow in their wake, but these peculiarities of the little dressmaker once understood, the inexpensive creations which may be evolved are marvelous.

The sketch in the lower, left-hand corner of page 19 shows a street frock made by one of these small couturières, who, if subjected to careful supervision, produces really good results. She was for several years a skilled workwoman at one of the largest of the rue de la Paix houses, and now she has her own establishment with fourteen or more girls, where she will make a dress for 60 francs, and a coat and skirt for 70. Her work is good, that is, neatly finished; she fits well, and puts in many of those little hand touches which always give an air of chic. In this frock of black charmeuse, the short skirt, which is absolutely plain save for the gathering at the back, clings at the feet, and is finished at the waist by a crush girdle. Below this girdle at the back, hang two straight, tab ends of the charmeuse, trimmed with small, red, ball buttons. The waist, which is cut on loose, uncorseted lines, with long shoulders, blouses slightly at the belt, and opens in front over a chemisette of cream net, across which bands of linden-colored satin are drawn. The round, low-cut neck is finished with a sailor collar of cream net, hemstitched at the edge. The sleeves, which are set into a dropped shoulder, are ample at the elbow, but from there down,



*The semi-made robes and tunics are a great boon to the woman who would remodel a gown at small expense*

*The allover-plaited waist with plain surfaced accessories is the last word in blouse lore*



tiny, crystal beads. Worn over a short princess slip of white satin, the tunic would reach quite to the top of the hem, thus covering the entire foundation, and making a good-looking chiffon dancing frock. Price, 59 francs. The same model may be had in pale pink, or in cerise with trimmings of cream lace, and white.

#### THE IMPORTANCE OF HATS

Hats are, to many, stumbling blocks in the way of smart dressing. And this is a pity, for they are one of the most important details of the costume. In fact the well-dressed Parisienne will say, "Wear, within bounds, what you will for suit or dress, but see that your hat is becoming." So it is well to economize least on this item.

A hat of marvelous line and indescribable chic, for next to nothing! This is the idea uppermost in the minds of many when Paris millinery is mentioned. Alas, it is anything but true. The majority of cheap hats here are just as commonplace, just as homely—possibly a little bit more so—as cheap hats anywhere else. How then does the Parisienne manage? By subterfuge. There are fortunately some few small modistes who work at home for the rue de la Paix houses, and who are, therefore, able to "hat" one in the most satisfactory manner, with the latest models, for the minimum price.

There is one little woman, in particular, who, once discovered, becomes immediately quite invaluable. She has a small shop, recently started, on a small side street, where she may be visited; or she will visit her patrons if they so desire, bringing with her forms innumerable from which to make a choice. If, as may often happen, these are not becoming, she will make any other preferred shape, and is clever enough to carry out an idea from a few, simple, unprofessional directions. She will come

at any hour, she will spend any length of time. If her patrons have trimmings in the house she will use them; if there are none, she will buy for them at moderate charges, often giving her customers the benefit of the wholesale rates. Her shapes in velvet tulle, satin, crêpe de Chine or straw, range from 25 to 30 francs; the price of the complete hat depends largely upon the choice of trimming.

One of her newest models is sketched with the long coat in the upper, right-hand corner of this page. This is of black tagal straw in the modish, boat-shaped form, with high rolling brim and low crown, and is trimmed in the back with upstanding bows of peacock blue ribbon velvet. If desired, paradise plumes may be used instead of the ribbon bows. This,



*In a coat of this style and material, it is possible to combine a street coat and evening wrap in one*



*There are few things in Paris in which better values can be found than in evening wraps*

*A gown made by a shop that copies its costumes from those of the greatest designers in the land*

though making a much more elegant hat, would of necessity triple the price, as the most insignificant of sprays costs over 60 francs.

#### CHOOSE WISELY THE SEPARATE BLOUSE

The separate blouse is one of the most convenient of fashions, as it lends itself to so many uses. It may be plain or elaborate, and just at the present moment the blouse that contrasts sharply with the skirt is in favor again. Many people, winter and summer, wear the lingerie waist, but from no point of view does this seem a sensible investment. When worn under a coat, and in the winter, with the dust, the smut, and the crock from furs, they are soon soiled—almost by the time one is out of the front door. They cost practically as much as simple, dark silk waists, which, if well made give an air that the most elaborate of lingerie blouses will never impart to a heavy cloth suit. Then again, one silk blouse will outwear at least three of lingerie, and the laundry is no inconsiderable item to be

considered in the relative cost of dressing.

The two blouses sketched at the top of page 20 are among the bargains in silk and chiffon waists which the Parisian shopper who is willing to take the time to rummage among their hundreds of models, may find in one of the well known shops. The waist on the right is one of those dainty French blouses made of heavy crêpe chiffon either in all-white or in a soft shade of cerise or old-red, with an inner, fitted lining of white mousseline. The fullness of the front is laid in groups of short, hand-run tucks. The back is made with a narrow yoke, concealed beneath the sailor collar of the chiffon, which extends in long revers down each side of the front opening of the waist; it is trimmed by a hem à jour and a vine in rose design, embroidered in self-tone silk. Down the front runs a vest of hand-tucked, white mousseline, fastening with oblong rhinestone buttons. In the back, the long sleeves are inserted into the armhole from the underarm seam to the shoulder, but in front, the waist juts over the sleeve in a triangular tab, giving the effect of a dropped shoulder. The sleeves end at the hand in a flaring, turn-back cuff of chiffon, embroidered, like the collar, in silk roses, and finished with a hemstitched hem. An à jour edge also trims the front of the waist below the revers of the collar. This model sells for 59 francs. A blouse made in like manner in navy blue chiffon with self-tone embroidery and a vest of hand-tucked, white mousseline would make a smart costume when worn with the tailored suit shown on page 19.

A somewhat more elaborate, though less expensive, waist is shown on the left of the group. Here the foundation of white liberty satin is

*(Continued on page 98)*





*Here busy New York lawyers lunch in surroundings that suggest the lofty dignity and ascetic beauty of an old university refectory*

## PALETTE AND BRUSH ARCHITECTURE

**H**OW was an appearance of cathedral magnitude produced within the confines of what is, comparatively, little more than a lady's glove box? Well, how can a painter produce the illusion of a Niagara on a three-foot canvas? Optical delusions, both.

The first mentioned *tour de force* was accomplished in the designing of the new Lawyers Club, the successor of the old club, which was the first in a long dynasty of luncheon clubs in lower Manhattan, and which was located in the Equitable Building. When this building was razed to the ground in the fire of last year, it became necessary to find a new home for the club. But where were to be found such vast spaces, such vaulted ceilings as had housed it in its old building? Such rooms do not go a begging in the heart of the city. Yet within a few months after the fire, the Lawyers Club found itself luxuriously housed in new quarters within eighty feet of its former home.

Mr. Henry J. Davison, who years ago built Halcyon Hall, Millbrook, Dutchess County, New York, and who last year planned and equipped the new quarters of the Whitehall Club, was the architect chosen to design the club. His task was to adapt two floors of a business building to the needs of the club, to construct, decorate, furnish, and equip the interior, all within a very limited time. He has performed his task in a masterly manner.

Much has been written about the new Lawyers Club, and many pictures have been printed, but neither word pictures nor photographs convey an adequate impression of what it really is. Word pictures deal in generalities; photographs emphasize defects and omit those

The New Home of the Lawyers Club in New York Where Rooms Limited in Space Are Given an Effect of Size and Loftiness by the Wizardry of the Decorator

values used to mitigate the faults—color, composition, perspective, and atmosphere.

Every work of art is, in one sense, a lie. Painters cannot paint light; they can only simulate it. Perspective is a simulation. The photographs of the Lawyers Club show that the architect is not responsible for its unique beauty despite much loving attention to detail. The seeming exception of the main dining-hall is no exception, for the ceiling there is twenty-three feet high; but a ceiling eight feet high is only eight feet high—and the camera emphatically says so. It is the decorator who must make it appear more. The pictures also show that the club is not the work of a mere "decorator," for it is apparent that here is the work of an artist, and "decorators" are not generally artists. Nor are all artists decorators. Here we see both in one. By artist we mean a painter of pictures on canvas. All those who visit the club are conscious of the spirit of beauty and subtlety, together with certain other livable and lovable qualities which pervade it. This is the work of the artist.

### A ROOM TREATED LIKE A CANVAS

When a visitor is ushered from the busy streets of downtown New York into a building the exterior of which conveys little suggestion

of space, and sees for the first time the amply planned interior, his first feeling is one of amazement. "How," he asks, "did Mr. Davison obtain such noble proportions and the effect of such lofty space?"

To this question Mr. Davison himself makes answer: "Decoration and architecture, viewed as arts, are merely vehicles for expressing the soul of things. Law is a beautiful thing. It is the expression of order, stability, harmony, dignity, nobility, continuity, peace. Law is the twin sister of civilization, and civilization represents the sweep and roll of centuries. These are vast ideas and imply vast spaces.

"How different is this conception from the limited space given me—an area fifty feet wide, not quite three hundred feet long, and only eleven feet high on one floor, and eight feet on the other—scarcely more than the height of a Fifth Avenue bus! To create the sense of space within such limits, I had, first of all, to resort to certain architectural devices in the treatment of form and structure; but the best results were produced by treating the club with a paint brush exactly as I would a canvas." This is the unique feature of the Lawyers Club—the essence of its success, and, oddly enough, it seems to have escaped the many writers on the subject. They have failed to analyze the illusions produced by perspective, composition, the imposition of one mass of color against another; failed, also, to show the painting in of shadows and of the impression of "air" all through the picture. For the Lawyers Club is a picture both in effect and treatment.

"Until I built the Whitehall Club," Mr. Davison went on to say the day he was caught



and interviewed, "all the clubs in New York were little more than a series of boxes. The Lawyers Club had a vista nearly three hundred feet long, which, if not treated with the utmost circumspection, would have developed into something resembling a Pullman car. However, I determined to make no attempt to disguise this vista, but rather to glory in and emphasize it. This once determined upon, I decided to place at the end of the vista a vibrating piece of rich color to attract the eye and hold it, and then, shading off gradually from this mass of color, to carry out the decoration in monochrome. I therefore made the treatment of walls, ceilings, and floors subsidiary, and fixed my attention on the windows.

#### THE GREAT, COLORFUL WINDOW

"Now, even though I could have covered the Broadway front with a rich, stained glass window, it could have been only eleven feet high, and so would have permitted of no effective treatment. So I decided to rip out the ceiling and throw both floors into one for the middle of the dining-room, using a mezzanine gallery at the sides, thus getting a window, twenty-two feet high and seventeen feet broad, which should be developed, by means of stained glass, into the rich mass of light and color I had in mind. Because the Lawyers Club stood for one dominating, abstract idea, it occurred to me to make this window, decorated to symbolize the idea of law, dominate the club from every point of view.

"The scenes depicted in this window set forth symbolically the laws of the various na-



*The great stained glass window which dominates, with its mass of vibrant color, every part of the club, is here seen through the vista of the Gothic hall*

tions from the days of the Medes and Persians and the great law-giver, Moses, down to the present day. By an extension of the symbolism, the small fountain, placed at the bottom of the window may be said to indicate that law is a living stream, and the boxes of plants between the fountain base and the dado, to indicate the new forms of life to which law adapts itself."

#### PAINTING A CEILING INTO AIR

The dining-room possessed fourteen pillars, structurally oppressive despite the best architectural treatment. And yet, instead of possessing the room and oppressing the mind, they have been painted into "air" and are full of grace. This effect has been produced by the

use of painted shadows and a clever color scheme.

In the first place, the columns, like the mezzanine gallery, were done in gold, and panels in a grayish sage were placed in the columns. The photograph on page 22 shows what appear to be shadows. They are, however, not shadows, but bands of olive paint. Thus the general structure of the columns and bulkheads become gold picture frames, the panels, the landscapes within. The arches were treated in the same way, the result being to give the room a sense of "air," lightness, and a certain spiritual quality which relates it to the window.

A similar effect is carried out in the ceiling. Above the arches there are transverse, coal-black beams supporting longitudinal beams. More shadows are thus produced, with the result that the ceiling seems to be lifted into space so indefinitely that one remains absolutely unconscious of the lack of height.

One of the most striking features of the club is the "inverted perspective" in the great Gothic window and in the lounging room. By "inverted perspective" is meant the reducing of the size of the decorations according to the height at which they are placed in the room in order to give the illusion of height.

An example of the working out of this device may be seen in the photograph, at the bottom of the page. Here, in order to give the columns the appearance of greater height than they actually possess, the panels with which they are covered diminish in size as they approach the ceiling; that is, the lower panels are considerably longer than those at the top.



*At once spacious, comfortable, and restful, this room is sometimes said to be the most beautiful club lounge in New York*



THE FROZEN PLAYGROUND  
OF THE ALPS IS THE AN-  
NUAL WINTER RENDEZVOUS  
FOR SPORT LOVING SO-  
CIETY OF ALL COUNTRIES



*A party of distinguished German visitors, Dr. Wiedeman, Baron von Bär, Baroness von Bär, Count von Planetz, the Crown Princess, Baron von Schönberg, Princess Louise Victoria, Baroness von Schönberg, and Countess von Wadel*



*The German Crown Prince steers his "Red Eagle" with great skill, but it is the expressed wish of his Imperial father that he shall not attempt the dangerous Cresta Run*



*Miss Conran and H. I. H. the Crown Prince of Germany preparing for a ski-kjøring race*



*Mr. Thornton, Mr. Lawrie, Mr. Orthwein, and Colonel Woodward are celebrated curlers who are devoted to St. Moritz and whose contests are eagerly watched by the bystanders*



*Mr. Hall Caine on the lake of the Palace Hotel, where he is spending the winter*





*After the strenuous sport of curling, bandying, or just plain skating, a picnic on the ice is "de rigueur"*

## A PLAYGROUND ON THE TOP O' THE WORLD

A Winter Mecca Where All Good Sportsmen Go Before They Die, and Where Women Wear Only Two Fashions—Snow Togs for the Daytime from Which They Emerge, as from a Chrysalis, into Radiant Evening Gowns



*There is only one daytime fashion in St. Moritz—sweater, short skirt, cap, gaiters, and streaming muffer.*

SIX thousand feet above the sea in the loveliest of Alpine valleys lies the lake of St. Moritz. On the sunny slope of the mountain, sheltered by the magnificent peaks of Albana and Julier nestles the little cluster of houses which constitutes the town of St. Moritz or St. Moritzdorf, as it is called. This is the most favored of Alpine valleys, for splendid forests of larch and pine creep up the mountain sides to a height of 7,200 feet, while in other parts of the Alps vegetation ends at the considerably lower altitude of 5,900 feet.

Lovers of winter sports have found in St. Moritz a most ideal playground, and sportsmen from the four corners of the earth come to this delightful spot and play like schoolboys. Here winter lasts from November till April, and, in spite of the brilliant sunshine, the snow remains crisp and dry.

### THE PLAYGROUND OF ROYALTY

St. Moritz has no cottage colony, but the splendidly equipped hotels offer every modern convenience and luxury. Each hotel has its outdoor skating rink. The Palace Hotel is adding a covered tennis court and a swimming pool to its other luxuries, and the Hotel Kulm, a famous rendezvous for sportsmen, has its own private park, which contains several skating rinks, a short ski-run and toboggan slide, a curling rink and the bandy rink, where all important games take place. Half of this hotel has been reserved for the Princess Holkar of Indore and her suite. Of all the distinguished guests who come here, none is more welcome than H. I. H. the Crown Prince of Germany. An enthusiastic sportsman, he is the Honorary President of the St. Moritz Bob-sleigh Club,



*Two fashion demands are a brilliant sweater and a scarf used interchangeably as muffer and sash*





*Mrs. Grahame-White wore one night to the Palace Hotel a brilliant geranium dress which, like so many of the new evening frocks, was round length*



*The absolute negation of the train is this evening gown, lifted high in the back to disclose brocaded slippers with stilt-like heels of cloth of gold*



*The skirts of evening gowns are on most untraditional lines—either round length, or else lifted high in front or back to disclose the entire foot*

and steers with exceptional skill. He is shown in the photograph on page 24, steering his bob, "Red Eagle." This snap so pleased the Prince that he ordered scores of prints struck from the film. Emperor William does not permit the Prince to coast down the celebrated Cresta Run, which is famous as the most dangerous run in the world. Unlike many of the Canadian runs, which are made perfectly straight, this is purposely made very difficult with sharp turnings, and is iced, which adds

to the danger and to the fascination of the sport. It is 1,320 yards long, has a total drop of 514 feet and a speed of 22 yards a second.

#### CURLERS OF FAME AND FASHION

The most important race of the season is for the Astor cup. This was presented by the late Colonel John Jacob Astor in 1899 when he was steering his bob-sleigh, "Wider Wake," and the coveted trophy is now known as the "Bob-sleigh Derby Cup."

Yesterday the Kulm Hotel treated its guests to a picnic on Sils lake, up near the Maloja Pass. We were all driven out in sleighs, as were the chefs, the waiters, and last but not least, the curling stones. For in the party were some of the best known curlers on the continent, and they could not be deprived of their beloved game. The black ice of Sils lake makes a splendid curling rink, where Mr. Thornton, the English champion curler, Mr. Lawrie, who did some fine curling in Canada last year, Mr. Manley, President of the St. Moritz Curling Club, Colonel Woodward, and many other enthusiasts curled to their hearts' content. The snappy mountain air made us all ravenously hungry for the hot buffet lunch. It was amusing to see many of the waiters scooting over the ice on skates, carefully balancing their trays.

#### A SNOWBOUND VILLAGE

In St. Moritz everything from baby carriages up goes on runners. To the youth of the village, every street is a ski-run or a toboggan slide. I was filled with admiration at seeing a small boy of seven coasting down the steep, winding village street on skates. His sturdy little ankles never turned, and he rounded the sharp corners with consummate skill. The villagers do not remove the snow from the streets, but instead make every effort to keep the streets full of snow and ice, as this is the chief attraction of the place to visitors, and also makes the most satisfactory method of traveling in that climate. This is comparatively easy as the water-spouts project over the eaves and let the water fall into the streets, where it soon freezes. When the snow is worn thin, fresh snow is carried down from the mountains to fill the holes.

#### LOVERS OF RIGOROUS SPORT

When you pack your trunk for St. Moritz, put in a sweater of some brilliant color, a toboggan cap, and a wide, soft felt hat, long, knitted gloves, a heavy ratine skirt which clears the ground by five or six inches, heavy boots, and arctics that fasten snugly over them. Then fill in



*For the danger of the twin sports, ski-ing and ski-kjöring, the youthful sportswoman sometimes dares the freedom of trousers*



the remaining space with the prettiest evening gowns that you possess and slippers with Louis XVth heels. Be sure that the heels are very high, for the newest slippers are nothing less than stilts, and the skirts are draped to show them.

In this city of sportsmen, the women never think of wearing anything during the daytime but snow clothes—heavy layers of clothing, gaiters, and boots so wound with puttees that, in shape and size, their feet almost rival an elephant's. But at night they must emerge from the chrysalis of boots and sweaters, and put on their prettiest French gowns.

#### SNOW AND ICE MODES

Sweaters are usually of very brilliant color—cerise, gold, Chinese blue, and emerald green are preferred, for these colors show up beautifully against a background of snow. The skirts may be white, dark blue, or black. Skating sweaters are hip length, but for skiing and tobogganing they are longer, and cut more like Norfolk jackets with pockets. The smart skating costume sketched to the right on page 25 appeared on the Palace rink the other morning. The skirt of black *velours de laine* has over each hip a short, flaring tunic which, front and back, disappears under the panel. The knitted silk sweater (for skating very light sweaters are worn) is of vivid emerald green, as are also the elbow gloves, which are worn over gloves of white chamois. Both cap and scarf are of black knitted silk. A scarf of silk or wool is a very desirable addition to an Alpine wardrobe. When it is not needed as a muffler, it is knotted about the waist, sash-fashion.

Another very smart costume which I notice almost every day at the rink consists of a gold-colored sweater, a white skirt, and white gloves. With it is worn a soft, black beaver cap—the usual type of headgear, though many skaters prefer the soft felt hats which protect their eyes from the dazzling sunlight. Many all-white costumes are worn, but these do not show up so well against the blue-whiteness of the snow.

An Italian girl who was dragging her toboggan up through the town this morning wore



*The ski-ing costume sometimes seen at St. Moritz proves once again that fashion, like convention, is purely a matter of climate*



*The cosmopolitan society assembled at Mt. Moritz approves, to a woman, the mode of the pannier*



*The bodices of most of the evening gowns are now tightly swathed over the bust and show no girdle*

the costume sketched on page 25. The skirt was of blue ratine, was cut with a decided flare, and the cap, scarf, gloves, and sweater were of brilliant cerise.

#### NOT A SINGLE NOVICE AT ST. MORITZ

One rarely sees a novice on the rinks at St. Moritz. Anyone who wishes to master the most difficult figures may go to Bror Meyer, the widely known Swedish instructor, who is now at the Palace rink. During the last few days Miss Harrison, an Englishwoman staying here, has attracted much attention by her

magnificent skating. A backward somersault on skates looks a tremendously difficult thing to do, yet Keiller Greig, who is a judge of skating in England, did it with apparent ease on the Kulm rink the other morning.

Hall Caine, who is spending the winter at the Palace Hotel, is very fond of skating and may be seen on the rink almost every day. That he is averse to having his picture taken is shown in the snap on page 24. When he caught sight of the camera, which had stalked him for days, he quickly turned his back and was snapped in the act of doing so.

Mrs. Grahame-White attracted much attention by appearing daily at the Palace rink in a different costume. One day she wore a white silk sweater, the collar, cuffs, and lower edge of which were banded with skunk.

Santos-Dumont has just arrived at the Palace. Among the many Americans are Mr. and Mrs. Gould Jennings, Mr. Anthony Drexel, and Mr. and Mrs. Harry Lehr. Mrs. Lehr has just returned to the continent from a short trip to America.

#### GLORIOUS, DANGEROUS SKIING

Skiing, which possesses such a great fascination for most people, was first introduced to Englishmen by Dr. Conan Doyle in a most enthusiastic article which was published in the "Strand Magazine" several years ago. Now at every hotel in St. Moritz, one or more guests are limping about in plaster as a result of too much confidence in their own ability, or of misplaced confidence in the long, narrow blades.

To gain any idea of the wonderful leaping feats which are possible, one must witness a ski-jumping contest such as is held at Julier Leap. The start is made on a very steep hill, and the length of the jump often exceeds 140 feet.

Within recent years skikjöring has become very popular—a highly exciting kind of sport. Instead of skiing down a mountainside, one is skied across a prepared track on the flat surface of a lake behind a race horse. The photograph on page 24 shows the Crown Prince just leaving the Kulm Hotel, ready for a skikjöring race. The horse is ridden by Miss Conran, an Australian, who takes a very active part in all the races in St. Moritz.

#### AT THE HOTEL KULM DANCE

Rosy cheeked young girls in much beribboned lingerie frocks, and half-grown boys in Eton jackets and gray trousers, added their youthful gaiety to the holiday dances at the Hotel Kulm, for with the Christmas holidays came an avalanche of children to join their parents who are spending the winter here.

Among the many Americans present were Mrs. Leeds, who was simply dressed in black  
(Continued on page 102)





*Mrs. George F. Baker, Jr., née Kane, and her sister, Miss Dorothy Kane.*



*Gertrude and Rosalie Pillot, the youngest daughters of Mr. P. S. Pillot.*



Copyright by Paul Thompson  
*Mrs. John G. Elliott, a resident of Tuxedo Park, on the ice with her son, Jack*



Copyright by Paul Thompson

*A jolly quartette of skaters are Mrs. Winthrop McKim, Mr. G. Howard Davison, and Messrs. Percy and John Morgan*



*Misses Madeleine Carey, Geraldine Ade, Aline Elliott, Frances Field, and Frances Riker*

*Mrs. P. S. Pillot, Mrs. Stanley G. Mortimer, and Mr. and Mrs. J. E. Stevens, taking an ice walk*



*Miss Barbara Monell, whose mother, Mrs. Ambrose Monell, gave a holiday dinner-dance at the club*

THE FIRST SKATING AND TOBOGGANING OF THE WINTER AT TUXEDO, HAPPILY COME AT THE HOLIDAY SEASON, SIGNALLED THE DESERTION BY SOCIETY OF ITS CITY HOMES TO ENJOY THE PLEASURES OF OUT-OF-DOORS



# WITHIN FOUR WALLS

THE basic principle in the designing of a good interior is simple, yet extremely subtle: it is the determination of the correct proportions. A successful room must first of all show the right proportions between length, width, and height. Next come the only slightly less important principles of the distribution of light, the placing of architectural features, the treatment of wall surfaces, colors, textiles, and furniture. As in painting, it is a question of values; unless all the parts are well balanced, there can be no beauty in the general effect.

## WHERE ERROR CREEPS IN

It is easy to see how an otherwise faultless room can be spoiled by bad proportions, by too low or too high a ceiling. In like manner, its effect can be marred by a wall surface broken by too many doors and windows, arches, columns, pilasters, wainscoting, or a hundred other interruptions of good line; by an insufficient amount or an uneven distribution of light, whether natural or artificial. The windows must be of the right size and well located, and the light fixtures must be properly placed or much of the effect of the decoration will be lost.

Anyone will understand how bad color can ruin a well designed interior, but comparatively few understand the immense importance of textiles. If there are too many hangings, cushions, and upholstered pieces, the room looks, and probably is, stuffy and unsanitary, and if there is not enough upholstery, the room lacks the appearance of warmth and comfort.

The furniture must not only be selected to harmonize with the architecture of the room, it must be so disposed as to be easily accessible. A piece of furniture need not have a superlatively decorative value any more than an appearance of great costliness; but if it is comfortable, has dignity, and is well placed, it will be an important factor in the beauty of the room.

## STARTING RIGHT

The sensible mode of procedure in planning a room is to make certain, first of all, that the room itself, its proportions, the doors and windows, are all as satisfactory as they can be made. A great deal of energy and money has been wasted on badly planned rooms. Plenty of light and wall surface are the first requisites. Doors are a necessity, not an element of decoration, and they should be filled up whenever not absolutely indispensable. Any carpenter and plas-

First in Order of Consideration and Co-equal in Importance with the Question of What to Place Within the Walls Is the Question of What to Put on Them

By LOUIS R. METCALFE



*One way of treating a wall is to apply the decoration directly to it; this method as here developed confers unusual coherence and charm*

terer can do this for \$15 or \$20 a door. An exaggerated height of ceiling can be remedied by hanging a new ceiling below the old one, and running a new plaster cornice. In a room fifteen feet by thirty feet, this would cost about \$200. If this is too great an expense, the ceiling can be made to appear lower by the introduction of horizontal lines in the wall

may be—used in the wall treatment and in the furnishings, will depend largely the atmosphere of the room, that is the apparent, as distinguished from the actual, size of the room, or, in other words, the sense of space, of the amount of air in the room. Walls tinted or papered in a light color will give a room an appearance of size, and a good gray, being the color of distance in nature, will produce the greatest atmosphere or sense of space.

The design of the fireplace and mantel should be dignified, and sometimes, particularly when other important elements of decoration are lacking, quite ornate. The simpler the wall treatment, the greater must be the decorative value of the furniture, the more necessary becomes its adequacy of form and color. Lastly, a dominant note, giving the keynote to all the decorations, must be struck somewhere, for there will be no unity nor restfulness if two or more elements fight for supremacy. And adherence to sound formulas alone will not avail. It must be coupled with imagination and a high ideal of what the art of interior decoration in its best phases should be.



*The whole decoration of this room is the wood paneling which completely covers the walls and has much the effect of silk*

treatment, just as it can be made to look higher by the use of vertical lines.

More often, however, it is advisable to enlarge a room. This can best be done by throwing it into an adjoining room. It is only necessary to tear down the partition, and place a steel and wood girder across the ceiling to support the floor above. This can be done at the cost of some \$50 or \$60 for a span of about fifteen feet. Plain plaster cornices can be had for \$1 a running foot, ornamental ones for slightly more.

## GETTING DOWN TO FIRST PRINCIPLES

Next comes the question of the character of the room. How formal should it be? Does it lend itself to an ornate treatment, or does it demand simplicity? This will, of course, depend largely on the use to which it is to be put, as also on the sum which can be expended on its decoration; but, however formal or informal the treatment, it will not be successful unless certain fundamental principles are taken into account.

The ceiling should, as a rule, be light enough in color to reflect light down into the room from the windows, and any ornamentation it may bear should be most unobtrusive. On the proper balance of color and of the textiles—silk, velvet, tapestry, or whatever it





*The Louis XVth style of wall treatment is a formal arrangement of panels relieved by bright spots of color over the doorways; this severe background necessitates the gilded and brocaded ornateness of its period furniture*

The walls are the fundamental problem which confronts the decorator in designing any interior, for they first strike the eye of the newcomer and are the background for the furniture. The floor requires no more attention than the choosing of a good rug; the ceiling usually needs only a good color and a simple moulding or cornice. In treating the walls it is a question of beautifying a given surface. Interest in this surface can be produced in two ways—by the distribution over a simple background of certain ornaments such as paintings, tapestries, cabinets, richly framed mirrors, and ceramics, or by giving the wall itself a decorative treatment. In the former scheme, it is what is placed against it; in the latter, it is the background itself which decorates. These two schemes of decoration are typified respectively by the Renaissance style and by that of the eighteenth century in France.

#### POINTING THE MORAL

We can see in the stair hall of the house in the Italian style shown at the bottom of this page how works of art and rich masses of color, either painted or woven, can be employed to relieve the simplicity of a perfectly plain stone wall. With such decorations, formal architecture and costly wall-coverings are superfluous.

A diametrically opposite idea is carried out when, all ornaments being discarded, the entire wall is covered with a painted landscape, as in the New England dining-room shown in the first photograph on page 29. In this case the decoration is painted, but there are to be found on the market several styles of wall-papers which give the same effect, and which cost about \$4 a square yard. Such a room possesses a very special degree of charm. This style of decoration sets off admirably mahogany furniture, in this case, a set in an

excellent and solidly built Chippendale design.

Another treatment which gives interest to a plain wall surface is a formal arrangement of panels relieved by ornament in certain spots. The Louis XVth drawing-room shown at the top of this page requires no large paintings and tapestries; the finely detailed paneling, an integral part of the architecture which is relieved by a colorful painting over each door-

way, is sufficient to decorate the entire wall surface. Walls like these, however, demand exceptionally fine furniture.

When walls are thus severely treated, the effect is apt to be one of formal coldness unless something rather drastic in the way of ornamentation is introduced, and drastic indeed were the decorative measures of the period—flamboyant candelabra, scrolly, gilded, brocaded furniture, gorgeously painted and framed tapestry screens, fussily ornate candle shades and all the feminine panoply of bric-à-brac with its gold galloon and Marie Antoinette flowers. All this constitutes a rather rich style and presupposes a room of large dimensions; also it must be carried out most judiciously that the bounds of good taste be not overstepped.

#### THE VALUE OF CONCENTRATION

We can see the value of the concentration of interest even more eloquently expressed in the little Louis XVth dining-room shown at the bottom of this page. Against a gray, painted wall are arranged, in perfect composition, an old painting, two consoles with their gilt-framed mirrors, three chairs, and some graceful light fixtures. The wall is perfectly plain, but there is enough color, warmth, and style in the old-gold, the marble tops of the tables, the upholstery of the chairs, and the flowers of the painting to give it sufficient richness without the help of architectural expedients or an expensive wall-covering.

#### HOW TO USE PANELING

Still another way of treating a wall is to cover it with wood paneling. This is usually stained, and it is the color and texture of the wood as much as the design which



*The decorative effect of these furnishings, arranged in excellent composition, is fully equivalent to that of a rich wall-covering*



produces a decorative effect. Excellent examples are constantly met with in English architecture, but the American dining-room shown at the bottom of page 29 is unusually original. The finely finished woodwork has the texture of moire silk, and is most durable and sanitary. There are only two decorative features in the room. One is the panel of tapestry inserted in the woodwork over the mantel, which provides the room with a rich spot of color; the other is the excellent, carved sideboard. The furniture is quiet, but it is well designed, and the general effect of the room is one of great dignity and restfulness.

#### WHEN WORKS OF ART ARE LACKING

These primal schemes of wall decoration have been modified in all sorts of ways, and a form of low wood paneling, called wainscot, has come into general use. There can be no hard and fast rules as to what style shall be used and how it shall be treated.

Very naturally, then, this question arises: What shall we do, who do not own works of art and cannot afford the expense of French and English paneling? The answer is: first, refine and give interest to whatever architecture there is in the room. The cornice, the edge of the ceiling, and the framework of the doorways can be charmingly ornamented with plaster, or little wood and composition ornaments which cost little and often produce astonishing results.

#### THE LAST LAW

Whether the walls are plain or paneled with applied moldings, and either painted, papered, or hung with textiles, they should be light, airy, and cheerful. Good paint, two-tone English papers, ingrain, or silk fiber, Japanese grass cloth, or jute in French grays or buffs, make the best backgrounds.

As the last principle in wall decoration, we have this: select one work of art which will be the dominant decorative feature—a painting, a panel of tapestry, or a cabinet—then make everything in the room harmonize with it and discard all useless objects.

The library shown at the top of this page is an excellent example of good intentions badly carried out, and of money spent on inartistic



*Good intentions badly carried out—an obtrusive, overornate ceiling and a clumsy mantel are the chief sins against good taste*



*Showing how the above library, with its architectural advantages, could have been treated to achieve real beauty—a greatly simplified mantel, table, and hanging light, and a more dignified entrance and bookcase*

decoration. Although the first glance reveals an unlovely lack of furniture, one is aware of generous dimensions, a great sufficiency of light, and a certain breadth of general treatment. The masses are good, the fireplace is important and well placed, the book arrange-

ment indicates a serious library, and the large table and rug have the dignity of size. But further study of this room betrays a total lack of taste. The ceiling is in bad architecture, overwrought with ornament and entirely too heavy; this alone is enough to spoil the room, for one could never lose sight of its clumsy obtrusiveness. The badly executed, hooded mantel rests on a mass of sculpture of questionable taste, and is made overconspicuous by its backing of polished marble. Why should a mantel which, in its general structure, recalls those of a French Renaissance château, have the diminutive opening and the cheap iron linings of the fireplace of a third-rate apartment house?

Equally pretentious and inartistic are the hanging light fixture and the overornamented library table, in which the decorator, discarding many good precedents, has preferred to carry out a tasteless and very expensive design of his own. How much real beauty could have been secured at the same expense!

#### REFORMING A BAD ROOM

The following illustration shows how such a room would have looked had it been designed on good architectural lines. In place of the heavy wooden beams, there is a light plaster ceiling and a simple, classical cornice which would have cost only half as much. The mantel is designed on good Renaissance lines, and if made of artificial stone, would not cost more than \$200. The library table is of classical design, and its carved ornamentation is concentrated and comparatively inexpensive. The bookcases are dignified by the addition of fluted Ionic pilasters, and the entrance to the room, instead of being a mere opening in the bookcases, becomes a doorway possessing both proportion and style.

As for the wall surface (there would not be much of it except at each end of the room), a dull gold, Japanese burlap would make it harmonize with the book-covered side of the room, for that covering would recall the gilt of the bindings. But a Damask cloth where the design is shown by the direction of woven threads would also be very effective, provided its texture could be recalled to a sufficient extent in the hangings and the upholstery of the furniture. In this way, the richness of the book bindings can be carried around the entire room at a comparatively reasonable expense.

No interior decoration will be successful where there has been no proper determination of a dominant note—in this case it is the books—and where the law of appropriateness has not been carefully observed. In a serious library everything should be quiet and dignified; every part of the room should show concentration.



*One style of wall treatment is to distribute over a plain background rich embellishments of tapestries and hangings*





*In this gown designed by Agnes the planes of brocade are simply presented to show to advantage the rich pattern in blue and gold. The simulated tunic or scant pannier, as you will, is caught to the skirt at one side by a pearl cabochon and pendent tassels, while the corsage is softened by bands of gold lace and chiffon.*



*Beautiful is the line of azure drapery from shoulder to ankles, broken only at the waist by an ornament of gold. More gold, embroidered on the ivory satin skirt, glints through the veiling of blue voile. Model from Drécoll*

*In this Bourniche negligee, a side drapery merges with a back panel of chiffon and a girdle of mauve satin, and the whole stands gently forth from a background of plaited voile.*

FROM A SUBTLE GROUPING OF PARTS VERTICALLY, DIAGONALLY, TO PLAY UP THE BEAUTIES OF THE FABRICS, IS DERIVED THAT INTANGIBLE AND MUCH PRIZED QUALITY CALLED "LINE"



## A S S E E N B Y H I M

Small Sets and Short Seasons  
—Opera as a "Function"—Social  
Cosmopolitanism and Democracy

THE verdict concerning the winter so far has not been unanimous. Whether or not it was enjoyable depended greatly upon the particular set with which one was affiliated, for, as I have so often said before, New York society has become cosmopolitan and is divided into little bands of people drawn together by the same pleasures and interests. As there is no court, no one great leader to assume sovereign power, it cannot but be otherwise—which may, in part, account for the extreme restlessness of American society. Its members soon grow weary of showing themselves off to one another, and after a short period of dancing and dinners and other diversions, they flee the place to escape ennui. In lieu of one court and one leader, each little set takes intense interest in some one or two pursuits, in fads and in fancies, and all those who have a hobby in common, become sympathetic and form a little set of their own. Now and then certain sets combine, but the day is over when any one hostess can hope to gather together the clans wintering in New York. Already this same condition prevails in Philadelphia, in Chicago, and in Boston.

## OPERA AS A FUNCTION

People are beginning to realize that opera is not the highest expression of music and that an opera night is as much of a fashionable "function"—I hate the word, but there is none other so fit—as it is an exploiting of high-priced tenors and prima donnas. The New York Herald refused to have a musical critic for the opera, and gave its space up to a catalogue of the personnel of the audience and the gowns and jewels of the women. Really it is little more than an expensive form of amusement for society, and the old Italian composers of the Bellini-Donizetti days knew this, and threw in many concerted numbers and recitatives, during which the audience in the boxes talked and surveyed the house and each other.



Lady Alan Johnstone, of London, who has been visiting her brother, Mr. Amos Pinchot, of New York

Those who are stockholders in the parterre boxes have had their holdings for years, and so only now and then do strange faces appear. When one considers how many times they have heard Caruso in "Aida," one does not wonder that they do not rush from their dinners to listen to the *Celeste Aida* which, by the way, is the most banal number in the opera and one in which Caruso is never at his best. They go for an hour or so as to any other fashionable entertainment, as a duty which they owe society and also to see and to be seen. It is a frightful bore to many of the men, who escape frequently and discuss Wall Street and other kindred topics in the corridors.

Some, of course, are musical and their names may be found in the subscription lists of the Philharmonic and other symphony societies; they patronize the recitals of great artists, frequently have private concerts of rare excellence at their homes, and their cheque books are always open to struggling talent. In that one horseshoe I could name forty or more women and men who are musical artists, not amateurs, and who, had they to make their living, would rank as brilliant stars. Even among the bachelors and clubmen there have been two whose songs and compositions for piano, violin, and orchestra are now on the programmes of all the best recitals—Rawlins Cottenet and Marshall Kernochan. And if there is a new opera or if it is a special Wagner night, the subscribers are in their seats quite early and stay until the last curtain falls.

Harsh critics of society censure the extravagance of holding a box for the doubtful pleasure of occupying it occasionally for an hour. Naturally there is much frivol and foolishness and silly expenditure and almost sinful extravagance among the wealthier classes, but all this is only comparative. If you should take up that mirror of the provincial middle classes, "The Saturday Evening Post," and read one of Will Irwin's amusing essays written somewhat in the style of George Gissing, you will be struck by the many points of likeness between the persons of whom he writes and people of the smart set. I call to mind one paper, "The Spending Jag in New York," which is delicious. Here is the picture of the "average middle class family"—a tale of woe, of living beyond one's means, of being dissatisfied with one's position. And it is to please this class that writers are constantly dilating upon the shortcomings and long spendings of those who are in society.

It is only natural that the holders of large fortunes should find companionship with others who are their equals in wealth. They have tastes, pursuits, amusements, enterprises in common. Yet there is but little purse pride among them. One finds men of talent, amusing young couples, and charming girls with no dowers in the "smartest" sets.

## COSMOPOLITES

Not only have we become more democratic, but gradually, without knowing it, we have grown cosmopolitan. The last vestiges of provincialism are disappearing. The town is too large and we have no time to think of what our neighbor is doing. We are constantly on



Photograph by Campbell Studios

The Countess de la Greze who is visiting her mother, Mrs. Charles Steele, to attend the debut of her sister, Miss Nancy Steele



Photograph by Davis and Sanford

Count Jean de la Greze, a French noble, who married the eldest daughter of Mr. Charles Steele, of Westbury, L. I.

the go, perhaps more restless than we should be, but we have antidotes for our excitement; for one thing, for over half the year we are in the open. Rich Americans are becoming at last more like the landed proprietors of Europe. Estates are on a larger scale and larger households demand an army of servants. Twenty-five to fifty is a small number now for some of our millionaires who keep great establishments. Besides, new domestic positions are being created—new to America, at least, for they are old to England and Europe—stewards and grooms of the chamber.

## PEOPLE AND EVENTS

Of events, the year has not been prolific. The engagement of Miss Helen Gould and Mr. Finlay Shepard has created more excitement in England than here. We all knew that if Miss Gould ever married, her choice would be a man whose tastes were congenial with her own pursuits. She has never cared for society, but has devoted her life to the work in which Mr. Shepard has been interested.

The death of Mr. Reid, our Ambassador at the Court of St. James was the closing of a career of brilliant entertaining at Dorchester House and at Wrest Park. Mr. Reid, however, was not only a generous host and the most lavish of any of our ambassadors, but likewise a man eminently fitted for the high position he held. He seemed born for it. He had dignity, tact, presence, ability, and refinement.

Perhaps it would be invidious to select from the many charming debutantes, one or two who were classed the beauties of the year, and yet one cannot refrain from mentioning Miss Esther Cleveland who has inherited the supreme charm of her mother, one of the most popular of all the "First Ladies of the Land," and Miss May Ladenburg, the brilliant daughter of a brilliant mother.





## WHERE ANGELS FEAR TO TREAD



"COMES the millennium!" cries every flushed enthusiast of a new reform—will hear no nays, will see no obstacles, will grant no counter arguments. Women reformers, above all, will see none but the straight white path of their dogma before them, the shining of a distant goal. There is, for example, the little band of zealots—well-intentioned, good-hearted women who have more money and time than they know how advantageously to rid themselves of—who advocate the "Minimum Wage." Here is the panacea for all the working girl's woes, here the economic poultice for many social festerings. In council assembled, they loudly proclaim its universal virtues. These hobbyists are perfectly confident, sometimes even persuasively so, of the workableness of their pet theory.

And pray, Mesdames, just to inform myself, what should the minimum wage for women be?

Why, ten dollars a week, of course.

Every woman in the economic field can produce that much worth of work a week?

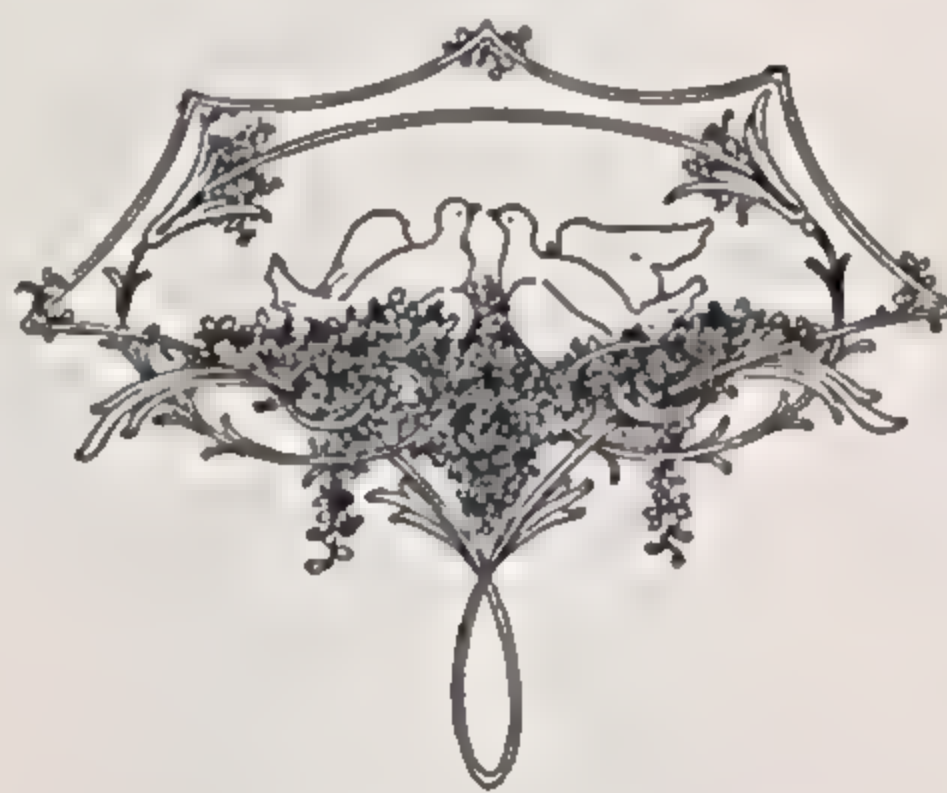
That is not quite the question. Ten dollars is the least money on which a girl can live in comparative comfort in New York.

This is the one argument of these passionate propagandists. All pros and cons are as so many negligible motes in the great white light of the truth they see.

WHATEVER the ultimate truth of this reform, certain objections there are which should be looked squarely between the eyes before the doctrine be ramrodded down the throat of the public. Not fanatic enthusiasm but clear-sighted, level-headed comprehension is demanded of the woman who would push a reform.

WHO, for instance, under this new régime, is to pay the extra wage? Naturally any increased cost of production would be passed on to the consumer and would, unfortunately, add to the cost of living. A second consideration is that this setting of a wage pace is not an untried experiment, as a little study of legislation in England, and, also, in that great experiment station of undiluted democracy, Australia, will show. The result in cases where it has been tried has been to crowd out the least efficient, who thereby become a charge on the state.

IF the people, poor as well as rich, are willing to give more for the necessities of life, and to pay increased taxes as the price of a legally fixed minimum wage rate, then this proposed legislation will, no doubt, become a reality, a part of the scheme of things here as it is in Australia. But at present there is little reason to expect this will be the outcome. Other more practicable methods for increasing the wages of women workers are at present challenging the theory of minimum wage, and none of these proposed remedies seems more promising than that of increasing the efficiency, and hence the earning power of the workers. When every girl's earning capacity is brought up to a ten-dollar standard, that will of necessity mark the minimum wage.



A YOUNG university woman recently set for herself the task of ascertaining through first-hand, exhaustive research the wisest methods for improving the condition of the working woman. This led her, naturally, to a thorough study of the causes that go to produce the bad conditions in their field of labor. To-day she preaches the gospel of efficiency as the only permanent and practical method for improving the lot of the working girl. The arguments and the findings of this investigator are published in a book worthy of the serious perusal of all who are interested in the welfare of wage-earning girls and women.

AMONG the many reasons why women's wages are lower than the wages of men, one of the most important is that the hope of matrimony deters the girl from regarding her employment as other than an ad interim affair; hence she neither learns nor follows her occupation with the zeal shown by men, to whom the daily grind of office or factory is to be a life work. The work of women is inferior in quality and therefore its market value is less. The girls crowd the easy grades of work, and in many cases make no effort to better themselves by efficiency or diligence.

THE remedy for the low wage of women, as suggested by such an authority as George L. Bolen, lies in turning their thoughts, while they are still in school, toward the vocation for which their powers appear best fitted, and in educating them to feel that early marriage is not so necessary to their happiness as they believe. In this way, the young working woman could be led to concentrate her powers on her work and could usually become highly efficient by the age of twenty-one. Then, in any event, she would be economically independent, able, if need be, to support, not only herself, but her children. This remedy for the low wage problem is based upon the sound economic doctrine that it is not the worker's standard of living but his earning capacity that determines his wage. So, to sum up, it is not the fact that the New York working girl needs at least ten dollars a week for respectable self-support, but the fact that her services are worth that amount to her employer, that will establish the ten dollars minimum. As investigations prove that as high as fifty per cent. of the girls in those classes which at one time or another work

for wages do not marry, and as there are no means of ascertaining in advance who are destined for bachelor life, the need for all girls to equip themselves with a vocation as an indispensable preliminary for life becomes apparent.

IF then, the Lady Bountifuls who so uninformedly take the arena for the working girl would put more of their overflowing enthusiasm into a study of causes and conditions, they would not only be able more comprehensively to discuss the problem of a minimum wage, but they would also see the infinitely greater value of so basic a reform as an education in efficiency.





Baron Alphonse de Rothschild, whose recent marriage in London to Miss Clarice Adelaïde Sebag-Montefiore constituted another link in the chain of many alliances between these two great families



The Baroness de Rothschild, née Sebag-Montefiore, whose wedding was attended by representatives of the aristocracy of all Europe



Lady Warwick, one of the great political hostesses of London, and two of her younger children, the Honorable Maynard Greville and Lady Averil Greville

Copyright by G. V. Buck.  
From Underwood & Underwood, N. Y.  
As wife of the German ambassador, the Countess von Bernstorff, formerly Jeanne Luckemeyer of New York, plays an important part in the diplomatic social life of Washington

NOTABILITIES OF SEVERAL NATIONALITIES WHOSE POSITIONS AND FORTUNES GIVE THEM INTERNATIONAL FAME





*Graceful in line and pleasing in its blue and gold combinations is Paxton's "Daylight and Lamplight"*

*The portrait of Mrs. H., by William M. Chase, was one of the few that was in the old, formal style*



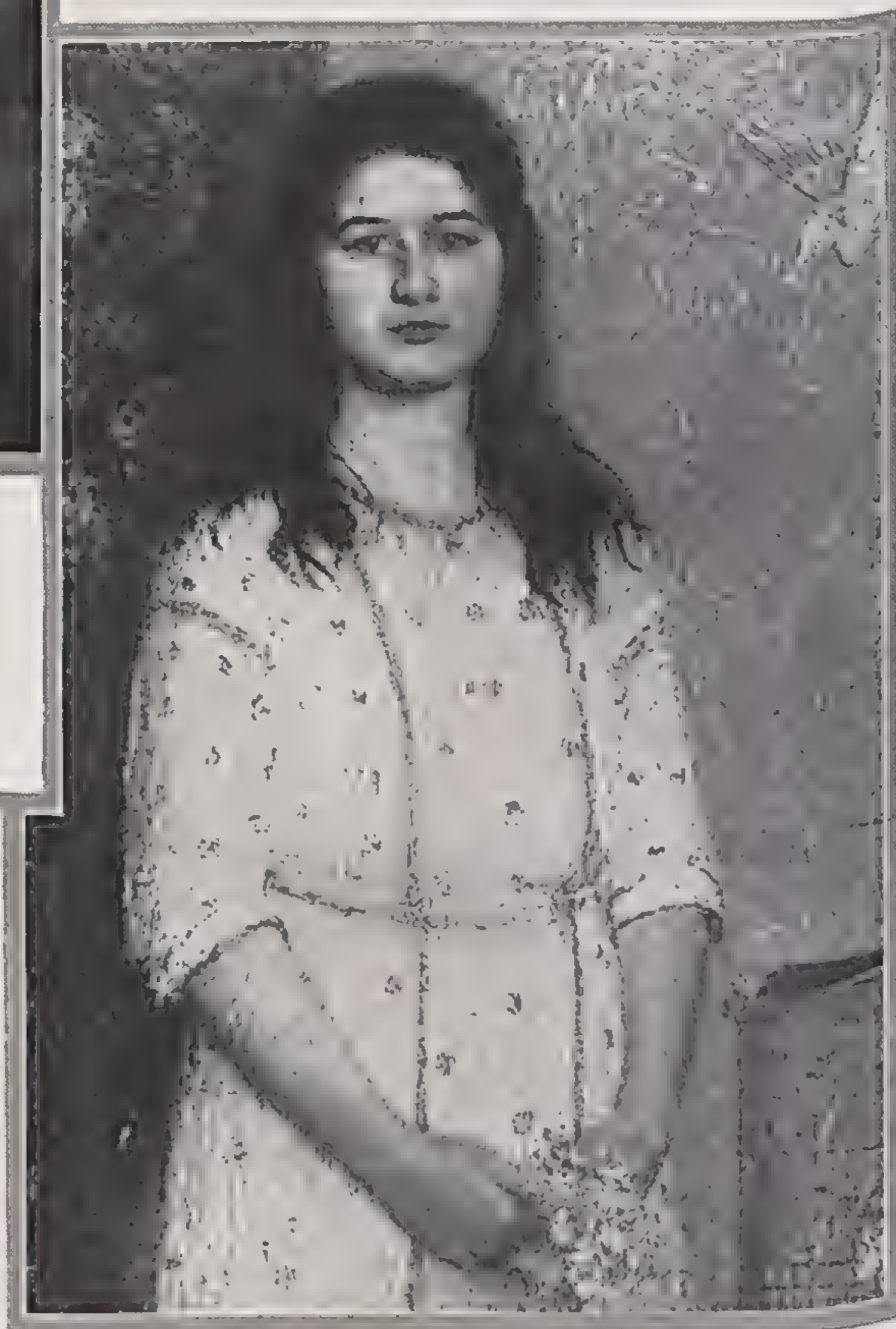
*The piquant, elfin beauty and the almost alarmed shyness of the girl in Miss Mary Greene's "Portrait of Louisa" lend it a quite unusual charm*



*The charm of "Pauline," by Miss Helen M. Turner, lies in its spirit of youthful simplicity, directness, and latent beauty*



*Wind-swept clouds and cloak and the leaning of the figure to the wind give the keynote to John Johansen's portrait of Miss F. B.*



THE PORTRAITS OF WOMEN AT THE ACADEMY OF DESIGN THIS YEAR SHOW A STRONG TENDENCY FOR "ARRANGEMENT"; THAT IS, TO ACCENT BY LIGHTING, POSING, AND ENVIRONMENT A CERTAIN STRIKING CHARACTERISTIC



# A NEW MODE in PORTRAITURE

TO those who find the study of human beings more enticing than that of the manifestations of nature, the art of portraiture will always be the high light of artistic attainment. That it is so often mishandled, that many so-called portraits are perpetrated which partake neither of art nor of portraiture, cannot lessen its intrinsic value. They only serve to show the difficulties in the way.

## FACING THE PUBLIC

The fact that so many painters with high ideals refuse to paint portraits for a living has nothing to do with the fundamental worth of the art. Their objection is on quite another ground than scorn of the genre. It is that, until one is great enough to thrust one's individuality intact down the throat of a protesting public, it is necessary to make too many concessions to "popularity," that bug-bear of the art world, to make it really worth while to kick against the pricks. This danger of popularizing one's talent to its detriment undoubtedly exists, but if an artist is brave enough to face it, the result is worth the risk.

## FASHIONS IN PORTRAITS

Among the features of the winter exhibit of the Academy of Design which has just closed, the portraits deserve especial attention. There are fashions in portraiture just as there are in all, even the most lofty of our arts. Styles in portraits go in cycles, like bonnets. Family groups, interior or outdoor settings, formal portraits of "Ladies" and "Gentlemen" in evening gowns, or studies more *intime* in costume and surroundings predominate in turn.

This year, especially in the portraits of women, "arrangements" seem to be most popular. To find in the personality of the sitter some characteristic note and then, by skilful surroundings, lighting, and posing, to accentuate that note—this is the method of many of the portraitists of to-day. Whistler fathered this idea, the classic example of which is still the portrait of his mother. Our younger painters are working it out, each along his own lines, for it is a style which permits freer play of individuality than any which went before it.

## THE OLD MODE AND THE NEW

To be sure, the portrait of Mrs. H. by William M. Chase which was awarded the Thomas R. Proctor prize, is an exception to this rule, but exceptions there must always be. This is a formal portrait in the old style. Although it will scarcely rank with many of Mr. Chase's earlier works, it shows plainly the hand of the veteran craftsman. There is an exceedingly clever juxtaposition of the red-brown tones of the hair, the eyes, and the background.

The portrait which came second in the voting, however, is of quite a different sort. It is entitled "Pauline, a Little Friend of Mine," and is by Miss Helen M. Turner, a southern woman who has come to the front within the last three years. The charm of this picture lies not in its technique, which is not remarkable, is even awkward in places, but in the wonderful spirit of youthful simplicity which pervades it. It depicts a dark-haired child of perhaps fifteen years, in a simple, white dress with blue spots, standing against a background of neutral tints with a suggestion of the Japanese. A canary in a cage beside her and a bunch of flowers held loosely in her hands carry out the youthful directness of the picture—a portrait not soon to be forgotten by even the casual visitor.

Even Portraiture Does Not Escape the Mutability of Fashions, and This Year's Exhibition of the New York Academy of Design Marks the Advent of a New Manner

By EUNICE TIETJENS



*The gardening of Miss Emmet's "Garden Girl" is much in the spirit of Marie Antoinette's make-believe shepherding*

## A CHILD STUDY

Another study of a child is that called "The Garden Girl," by Miss Lydia Field Emmet. It is owned by Mrs. Mackay. This is a graceful portrait of a child in a white dress and a large garden hat, seated in a big chair with a basket of flowers beside her bare feet. The "gardening" in this canvas partakes much of the spirit of the French court when Marie Antoinette and her ladies-in-waiting played at being shepherdesses in the gardens of the Petit Trianon.

## A PROMISE FULFILLED

There is a delightfully rich and at the same time subtle canvas by Mary Greene Blumenschein, whose husband, Ernest L. Blumenschein, was awarded the Isidor medal on his painting of three Indians, "Wise Man, Warrior, and Youth." In the old Paris days, when Mrs. Blumenschein was still exhibiting in the Salon as Miss Greene, she was considered one of the strongest of the young American painters. Since then the promise of her work has been amply fulfilled. In her canvas of this year, named "Portrait of Louisa," the delicate, piquant beauty of the face and figure is the note emphasized. The shy girlishness of the white figure as it stands against a background of tapestry in warm browns, pinks, and blues is a remarkable piece of character posing. The painting throughout is admirable—broad and simple in the tapestry background, unusually transparent and luminous in the white dress,

and the flesh is strongly and carefully modeled, especially one hand and the subtle young face.

## "DAYLIGHT AND LAMPLIGHT"

Another portrait of a young girl in quite a different style is by William McGregor Paxton, of Boston. It is called "Daylight and Lamplight," and represents a blond girl standing beside a large, oriental pot with her head bent slightly forward. It is graceful in line and pleasing in color, though a little smooth in execution. The blue of the dress and the gold of the background are skilfully brought together in the blue and gold of the pot. The lighting is very subtle, rather too much so, since it fails to explain itself, and especially is unsatisfactory to one who remembers Besnard's masterly treatment of two contrasting lights on bare flesh.

## THE PORTRAIT OF MISS F. B.

There are two portraits by John C. Johansen, one the much reproduced "Village Rider" which received the Harris silver medal in Chicago last year and honorable mention in the Carnegie Institute in Pittsburg, and the other a new canvas, an outdoor portrait of Miss F. B. The black of the cloak and hat and the soft gray-white of the cloud background serve to set off to advantage the warm flesh tones. It is excellently painted, with breadth and sureness and a clear understanding of the value of simple masses. Mr. Johansen has not, however, as has Louis Betts in his "Marjorie," let his technique overrun the psychological value of the portrait. Mr. Johansen's gifted wife, who, under the name of M. Jean McLane, took the Shaw Memorial prize at the spring Academy, has an interesting and strongly painted canvas of a "Girl in Green."

## A MISCELLANY OF PICTURES

A. Leon Kroll, an extremely promising young painter, has a thoroughly understood, if not extremely interesting, portrait of Mrs. Herbert G. Ben Ali Haggin has an attractive "Girl in Gold,"

painted with his usual skill in portraying textures. Cecilia Beaux shows a technically strong "Silver Box," and Alice Beach Winter has a quaint and pleasing portrait of a child named "The Little Doll." Two children in an apple orchard, by Henry Hubbell, are painted with fine reticence.

Alonzo Kimball, pupil of Lefebvre and Whistler, has forsaken his clever illustrating of books and magazine stories for portraiture and shows a graceful portrait of his wife. Alexander's "A Meadow Flower," "Alvira" by Trotta, and a Hawthorne which, in spite of technical uncertainties, partakes of this painter's peculiar charm, practically complete the list of those portraits worthy of mention.

## PORTRAITS OF MEN

The portraits of men are not so successful this year. Leo Mielziner has a portrait of Governor William Sulzer which, like all Mr. Mielziner's work, has a remarkably characteristic expression. Technically, however, it is not in his best style. There is also some splendid character painting in R. D. Gauley's "Pedro de Cordoba."

Irving R. Wiles shows a clever if superficial portrait of the academician, Charles Bitteringer. Sergeant Kendall and Eugene Speicher exhibit extremely smooth, correct, and well-executed portraits.

"Ex-Governor Franklin Murphy" by William Smedley and a portrait of Justice Holmes by Wilton Lockwood show more distinction in the subject than in the painting.



# SMART FASHIONS *for* LIMITED INCOMES

The First Consideration and the Backbone in an Economical Wardrobe is the Tailored Suit, which Must be Possessed of the Three Essentials, Simplicity, Good Cut, and Finish

**E**CONOMY as a fine art is many-sided. It is achieved at one time by seemingly lavish expenditure and at another by parsimonious savings. The best instance of the former is in the tailor-made suit, which is, no matter what other costume is or is not required, an essential in every wardrobe. Not only is it worn by the majority of women more constantly than any other costume, but it is the one in which she appears before the public at large, and consequently the one by which she is judged for smartness or the lack of it. The suit, being the backbone of the wardrobe, as it were, and subject to hard wear, must be of good material, and the cut must be above suspicion. There can be no question of the economy of this. A fairly good material soon loses its body or early becomes shiny or threadbare, while a really good one withstands the onslaught of hard wear twice as long, and even when old, retains much of its original distinction.

## THE THREE ESSENTIALS

As long as the line is right and the material good, the simpler the style the better. This very simplicity of cut, however, at once proclaims itself as

**EDITORIAL NOTE**—*Vogue* will be glad to supply to interested readers of the "Smart Fashions for Limited Incomes" department the names and addresses of any of the tailors, dressmakers, milliners, and makers of corsets, lingerie, and shoes who are referred to in this and the following four articles.

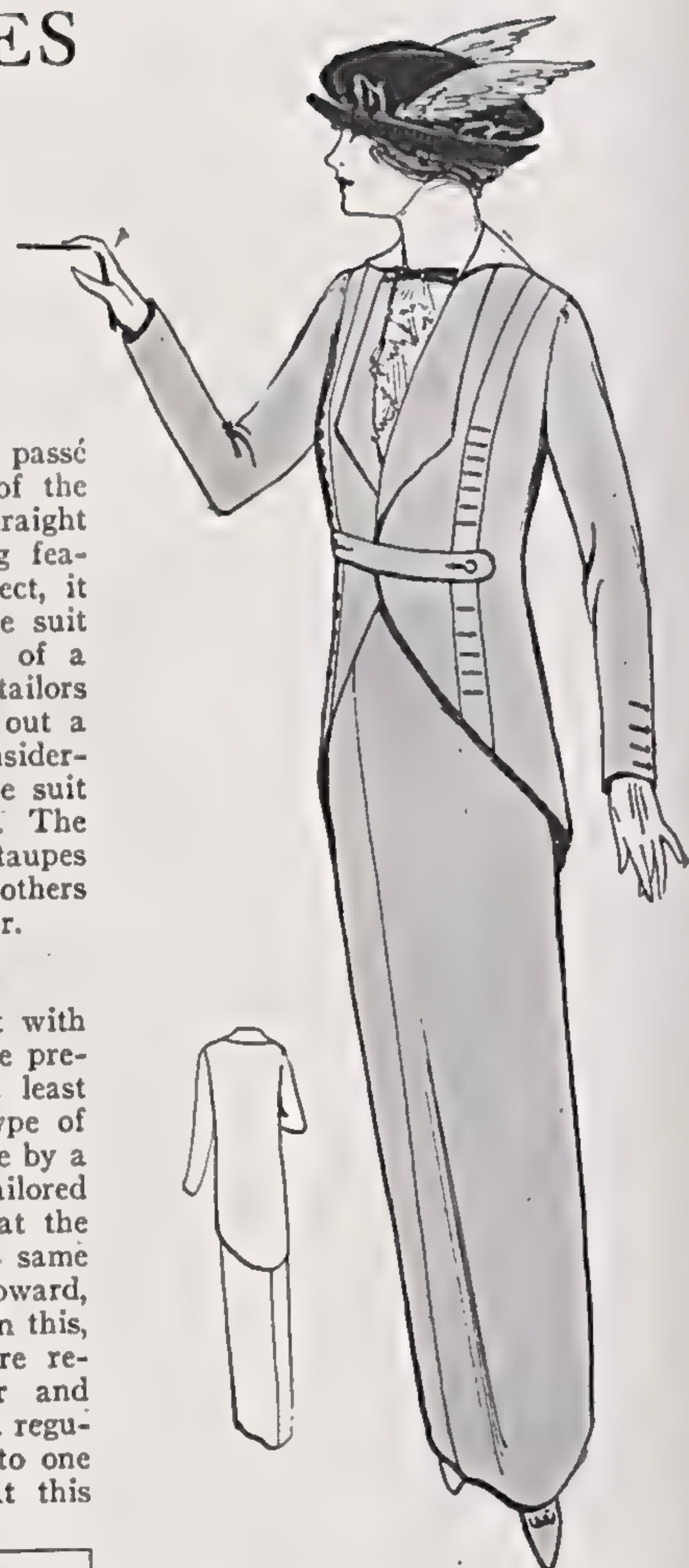
good or bad. No trimming may be used to hide defects; style must be cut into the cloth and skill must be used in the sewing. Simplicity, cut, and skilled workmanship are therefore the three essentials. A costly trio these, and in consequence, the tailored suit always requires a considerable outlay of money. Just how much is spent is, of course, comparative, but, generally speaking, it is wiser to invest more in a tailored suit than in a gown.

A suit carefully chosen as to mode, new but not too eccentric in lines, and made of good, plain-colored material, should last two seasons. For this reason it is well to follow the more conservative of the new fashions—but on no account should a suit on the extreme lines of an over-prevalent mode be or-

dered, for the style will surely be passed before the suit is. The length of the coat, its loose or tight fit, its straight or cutaway lines are determining features. When economy is an object, it is not necessary to spend for the suit \$85 or \$100 (the average price of a good tailor), as there are smaller tailors who, if rightly guided, can turn out a well-cut, well-finished suit for considerably less. When there is but one suit the color should be inconspicuous. The dark blues, browns, purples, and taupes will neither be remembered by others nor become tiresome to the wearer.

## THE SEMI-TAILORED SUIT

The severely plain tailored suit with a mannish finish and made in the prevailing lines of the mode is the least expensive and most serviceable type of suit to order. Such a suit is made by a certain tailor for \$40. The semi-tailored suit, such a model as is shown at the extreme left of the page, the same tailor will make for \$45 and upward, according to the material used. In this, the cutaway lines of the coat are repeated in the skirt; the collar and revers are a trifle deeper than in a regulation cut; and a vest buttoning to one side adds a distinctive note. At this



The detail of the belt fastening and its placing is a distinguishing feature



Here we note the cut of the revers and the unusual arrangement of the vest



The well-cut top coat of English tweed is always an economical investment



A new treatment of the Russian blouse suit which still remains in favor

season, either a medium-weight wool velours—a slightly rough, plain material—or the always excellent serge may be chosen wisely in one of the new, very dark browns or a dark amethyst with the vest of a lighter shade of the same color. Should this vest be an objection in a spring suit, it could be omitted and the closing made a trifle higher. It is predicted, however, that vests either simulated or real will play a part in the new fashions.

A trifle less severe in character is the suit at the top of the page. Of wool éponge in one of the softer shades of red or in taupe, with the collar of a deep cream satin it would be most attractive. The belt is different from the usual as it is placed across the front instead of the back, and acts as a fastening. Folds of the material, trimmed by loops of braid, soften the straight lines. Such a suit, which one good tailor will make for \$50 or upward, is an excellent first remove from mannish severity.

## A RUSSIAN BLOUSE SUIT

Severity of a different type from the regulation tailor-made is shown in the Russian blouse suit sketched at the bottom of the page. This is a mode that is being more and more worn and one likely to be used for gowns as well as suits. One of the finely ribbed wools, or a wool and silk material would look well relieved only by buttons and long, bound buttonholes. A unique feature is the insertion of a tiny vest to which the coat is hooked; the buttons are merely ornamental. This little strip may be either of the material or of a contrasting material of the same color—velvet with silk or vice versa. This is a style which could be made by a good dressmaker, or the tailor mentioned above, for \$45.

(Continued on page 96)



# The ECONOMIC PLACE of HATS and BLOUSES

**S**UITS and the more elaborate dresses are likelier to receive greater consideration than the blouse and hat which respectively complete these two costumes. There can be no more extravagant mistake than to neglect these two items. Economy lies in forethought and in apportioning certain sums of money for different needs. Of first importance is the correct analysis of these needs. Know what you require, reflect in what form you want it, and then buy it.

## THE RIDDLE OF HAT SELECTION

The riddle of hats is not easily solved, as it is hard to fix a price and at the same time insure becomingness; for a few dollars will often mark the distinction between what is commonplace and what is smart. As has been said, time upon time, there is wisdom in buying one good hat rather than two indifferent ones. Moreover, by forethought, it is possible to get this one hat in a style which will answer more than one purpose. The two hats sketched on this page are of this economical sort. The first could be worn equally well with the semi-tailored suit or with a luncheon or reception gown; or if the spindly feather were omitted or replaced by a stiff bow it would answer for a tailored costume. Velvet would be charming for the shirred facing, and the crown might be of satin either in all-black or in a shade to harmonize with the general color scheme of the wardrobe.

The second hat it would be permissible to wear with an afternoon street costume, and yet it would be perfectly appropriate for a theatre box or other evening wear. Less and less, however,

## An Analysis of These Two Requirements of the Wardrobe May Prevent the Monetary Leakage Which They so Often Cause



*A day-time hat to wear with suit or gown*



*A model that may be put to rather formal uses*



*The very simplicity of this blouse is its charm*

are hats worn after six o'clock, as evening dress is now quite usual in the best restaurants and for the play. The feather trimming which encircles the crown of this model gives rather an elaborate appearance, but it is not nearly as expensive as plumes. The top might be of satin or tulle with the facing of gold brocaded silk—a good combination of materials, as they are not too obviously wintry and so may be worn late in the spring. It is usually rather difficult to find such combinations, but a capable small milliner should be able to carry out this suggestion in any materials required. But a word here: do not leave too much to the imagination of the milliner. Errors and disappointments are the inevitable result of a word picture of a hat. Either a model must be tried on or a picture must be followed. One of these small milliners, who is capable of following a picture, will make the first model sketched in any color for \$15; or with the feather supplied to her, for \$12. The second model will cost \$18 made in any color combination of the materials suggested above.

The hat used most is the one which should have the most spent on it—if smartness is a matter of money. Very often it is, although it is sometimes pos-

sible to pick up, out of season, a good hat for little money. If the wardrobe is in a condition that makes it possible to wait for sales, it is well to do so. They take place in the best dress-making and millinery shops about two months after the openings each season, and again at about this time of the year. If on the other hand, two hats must be bought on a given sum early in the season, pay enough to let the one constantly used be smart, even though it is of a less formal character than the other, and economize, if need be, on the afternoon or evening hat. As a rule, the softer materials and the feathers generally used make this easier to achieve than the tailored model, which usually depends for its style more on line than on trimming.

## ALTERING THE READY-MADE WAIST

Many women have a way of saying, "Oh, I'll just pick up a blouse." Fortunate are they if they can, for nothing is harder to find than a good and inexpensive one in chiffon, lace, or silk. Tailored shirts and lingerie blouses can be bought in many good-looking designs, but obtaining the blouse to match a suit is a different and more difficult matter. To have them made is usually extremely costly. To buy them ready-made is like hunting for a needle in a haystack, and should one stumble on the right design it is generally not in the right color, size, or material. When the waist is nearly what is wanted, take it and have it altered. As few of the shops alter waists and only the exceptional seamstress can, it is necessary to find the small dressmaker who is capable of doing it. There is one shop, however, that makes a spe-



*The absence or presence of a yoke adapts this blouse to house or street wear*

cialty of altering its attractive and inexpensive blouses for from 75 cents to \$4.

A certain woman who specializes in blouses will make entirely by hand the one sketched in the middle of the page, of crêpe de Chine with the collar and jabot of gaily colored embroidery, for \$20—a most reasonable price when it is remembered that fittings are given.

The blouse shown at the top of the page, of net lace with a slightly wired Medici collar, is the sort which cannot be bought. This made to order by the same woman, of lierre lace, over a mouseline lining, would cost \$18. With a velvet suit it could be used for street wear or receptions if a collar and yoke be worn with it; for afternoon tea at home it could be worn with an odd skirt and with the throat left open. Long lace ends finish the low surplice closing; one falls at the side front and the other at the side back.

Tailored or lingerie waists are a simpler problem. They can usually be found ready-made and can be altered satisfactorily. Both of those illustrated at the bottom of the page may be bought ready-made quite reasonably, or a certain blouse shop will make them by machine, when materials are furnished, for \$4, and by hand for \$5. When the shop supplies the materials the charge is \$7 for machine work, and \$10 for handwork.

## WAISTS WITH A DOUBLE PURPOSE

Waists, like hats, should be planned for a double purpose. The one of crêpe de Chine shown here could have the embroidered collar made separate, so that a collar and plastron of net and shadow lace could be used to give an added touch of beauty. The lace waist harmonizes equally well with a dark cloth or velvet skirt as with a light one, and it is seasonless—a splendid point economically.

*Note.—Vogue will cut to order, in 36 bust only, patterns of the blouses on this page at the special price of \$1.*



*A simple matter of seaming and buttoning imparts distinction*



*The practical tailored shirtwaist in its latest development*



# GOWNS WHICH POINT A MORAL

**T**O have your cake and eat it, too, is one of those delightful improbabilities which it is a pleasure to make a reality. It is simple enough to buy beautiful clothes without counting the cost, but it amounts to an art to buy as charming costumes on but little money. Perhaps first of all it requires alertness and the careful observation of just what is new and what is adaptable to simplification.

## A PLAN OF ACTION

Undeniably the best plan is to go to a good dressmaker each season for at least one gown, and that whichever one happens to be the most important—for instance, an evening frock in the winter and a lovely lingerie affair in the summer. This not only insures an irreproachable costume, but the season's modes for other types of clothes are there to be viewed. Many a simple device which is the making of a gown or suit is suggested by these models, and moreover the new features of the purchased gown may be helpful to the small dressmaker who is to turn out the remainder of the wardrobe.

But a word about the prices asked by good dressmakers—the general rule is to see a model and then have a price fixed for it. The reverse of this is to set the price which can be afforded and then see if the dressmaker cannot make a good gown for it. As a rule she can.

One dressmaking establishment in particular is making a specialty of developing a given gown at a given price. A charming afternoon gown, for instance, of a good charmeuse in a new and delightful mode will be made for \$65. This is really quite exceptional, as several fittings are given and the workmanship is



*A serge and satin model to wear now under a fur coat and later as a spring street dress*

## The Ways and Means by Which Smart Gowns may be Achieved at Less Than Their Seeming Cost, and Made to Serve Double Duty



*Double collars weighted by great tassels and banded with chiffon puffings are distinguishing features in this evening wrap*

excellent. An evening gown of brocaded material with a well-draped skirt trained in a long point and a waist with a transparent top of shadow lace will be made to order for \$100. At this shop there is no pretense of making very elaborate gowns, but rather to give smart gowns of the right materials which can be properly manipulated for the prices asked. The models displayed, though few, show extremely good taste.

## WHEN MATERIALS ARE GIVEN

Having reached, as it were, a state of equilibrium in regard to fashions, one must place reliance on the smaller dressmaker and tailor. The great thing is to find the woman with good general ideas of fashion who will carry out successfully the ideas suggested to her.

When materials are bought for the dressmaker, the advantages of obtaining short lengths at great reductions and of utilizing something already on hand

should be considered. One reliable dressmaker who will accept materials bought elsewhere obtains the true French chic, but though she is a skilful needlewoman, fashion ideas must be supplied to her. By knowing just what is wanted and insisting upon getting it, one can obtain really unusually smart gowns at the moderate charge for making of \$35 or \$40.

Another woman, in an equally accessible location, who fits unusually well, makes gowns for as little as \$20 and remodels them for \$16.

A third dressmaker, who is equally clever at making or following suggestions, is considerably more expensive, but her work compares favorably with that of any of the Fifth Avenue houses. Her charge is \$125 with materials, but any gown she makes is assured of a distinct individuality.

One very certain advantage in finding a satisfactory dressmaker and going to

her constantly is that the results are better and better as she becomes more familiar with what is required of her, and if she has any ability, she soon learns what is becoming to her patrons—the colors or combinations of colors they can wear, the lines which suit them, and the actual needs of their wardrobes.

## SELECT A COLOR SCHEME

Economy may be practised by selecting a color scheme and abiding by it. A woman, for instance, who is very fond of a certain blue or coral-pink and to whom a special shade of either is becoming, unconsciously chooses it. By turning this preference to account the major part of the wardrobe may be made to harmonize. With a dull taupe dress, for instance, a detachable sash of blue may be worn. This not only changes it, but when the hat is trimmed with the same blue the effect of a costume is acquired. If this blue lines an evening wrap, is suggested in the ornament in the hair, and perhaps gives one note of contrast in the dress, again a harmonious effect is produced.

Although conspicuous colors should be avoided in suits and street clothes, they are permissible in afternoon and evening gowns, especially when good materials are used; then for their second season, the dyer's art may transform them to another hue. In fact, rather than clean a dress a number of times, it is well to have it dyed as it costs little more; with the help of a seamstress who makes in it some little alteration to bring it up-to-date, a new dress is achieved. In the satin gowns now worn this is an especially economical legerdemain, as the gown which began the season white may end it one of the new pink shades.



*A handling of the one-sided drapery that is within the skill of the small dressmaker*





The charm of the always becoming fichu is enhanced by the one-sided banding of ermine

plain, but it is slightly gathered on the hips, and more so on the left side, where it falls in folds to the bottom of the skirt. Here it is split and rounded, and the fullness is drawn toward the back, down which hangs a straight panel that forms a slight train in the back. A lace fichu, edged with a band of ermine on the one side—usable also on the evening dress—is the only trimming other than the wrist frills which match it.

#### MODELS WITH CHARACTER

Many are the possibilities for a new gown or for remodeling an old one suggested by the gown sketched in the middle of the page. The underdress, which is of satin, might well be a frock which has been dyed or cleaned. It is charmingly rejuvenated by an overdress of net puffed below the hip-line and then edged by a deep band of lace which in turn is edged by fur or silk. Tulle composes the waist and the short sleeves, and a piece of the lace edging is mitered to form the pointed revers. The same effect is used in the back, except that the revers are smaller. One of the dress-makers mentioned before will make this

gown for \$25, exclusive of the materials.

The gown on the upper right illustrates the newest form of drapery in skirts—the silhouette of the pannier handled in but one piece. The skirt, which is similar in front and back, may be made of green charmeuse with a transparent top of allover spangled or beaded beige net over a delicate green mousseline foundation. Bands of imitation jade form a girdle and a simulated bolero which is fastened in the back with an ornament to match. The front is plain, and the girdle, similar front and back, is finished at one side with two long, bead tassels. A net band set with jade outlines the neck. Curious ornaments weight the sleeves, and a hair band to match the trimming of the dress completes a costume unusual both in color and material.

The double collar with its pendent tassel is the distinctive feature of the wrap illustrated in the middle of page 40. It is of the knee-swathed type with kimono sleeves that are little more than slits. It could be made of brocaded charmeuse, which is a much less expensive and a very lovely substitute for



A simple combination of net and charmeuse becomes at once unusual when trimmed with jade



This design suggests many possibilities for making a new gown or for remodeling an old one

The plain frock sketched in the lower, left-hand corner of page 40 is a simple combination of dark blue serge and black satin. The kimono waist, which may be worn with or without a yoke, opens in the front on a line with the skirt which is cut away to disclose an underskirt of black charmeuse. The collar, simple in the front, in the back forms a deep revers. It is edged with black satin, which is also used for the girdle and to bind the buttonholes. This is a new model and a practical one. It would answer now under a fur coat, and yet be excellent as a street gown for the spring. In the economically planned wardrobe, each gown must have the possibilities of a double life.

#### LITTLE DRESS DIFFERENCES

An afternoon gown is pictured in the sketch at the right of page 40. Although the waist is not especially new, it is a surprise style that is always more or less in fashion. The corsage bouquet is not an ornamental accident, as the surprise skirt, however, is distinctly new, as it shows the one-sided drapery handled in a way which the inexperienced could follow without making a caricature of it. Here is a point to remember: to attempt the intricate designs is a mistake; select one which is thoroughly understandable and spend a little more on the dress-maker and less on the trimmings.

Another afternoon frock, made of a violet-blue chiffon velvet, is illustrated in the upper, left-hand corner of this page. Again the drapery of the skirt is the feature. The front of the skirt is

those brocaded satins run through with metallic threads. Banding of puffed chiffon in the same shade as the brocade edges collar and armholes.

#### GOOD CARE IS A MAGIC ECONOMIST

Gowns, be they never no charming, depend upon their freshness for their beauty. The woman counting the dollars cannot afford to neglect the care of her clothes. They must be immaculate. The fold of tulle used by good dress-makers to outline the neck of evening bodices must be renewed frequently. Pressing is constantly needed. Cleaning fluids should be used to remove stains as soon as they appear. Good cleansers may be applied to the most delicate lace and chiffon without injuring them, and they leave no odor when they evaporate. Should the hem of a gown become soiled it is frequently possible to rip out the albatross facing, which acts as a weight to the soft satin skirts of to-day, and turn up the skirt just enough to freshen it, at the same time refacing it with new albatross.

When possible, evening dresses should hang in lined closets on padded hangers and either have a closet to themselves or be kept quite apart from other clothes. The more perishable chiffon or spangled robes which may tarnish should have dimity bags made for them.

Vogue will cut to order, in 36 bust only, the patterns of models published in the department of "Smart Fashions for Limited Incomes" at the special price of \$1 for a separate skirt or bodice; \$2 for a wrap or whole gown.



# THE FOUNDATIONS OF DRESS



The apron front of this combination is a great saving for the slim purse

To Attach Importance to Corsets and Lingerie is the Wisdom of the Thrifty—Minimizing the Extravagance of the Tea-Gown



The tea-gown is a delightful extravagance which can be indulged in if contrived from odds and ends in one's possession



A brassière and knickerbockers so cut as to eliminate all surplus material

**F**RENCHWOMEN sagely argue that if the corsets and lingerie are not right the gown cannot be. And they are right. The woman who fancies a well-made gown will cover a poor corset is like the proverbial ostrich. The gospel of a good corset though not new to the initiated cannot be too strongly preached. Nor is an excellent corset necessarily expensive; good French makes can be had for as low as \$6. To the woman of careful expenditure, even this sum may represent a considerable outlay, but if the \$6 means cut and make rather than materials and trimmings it is wisely invested.

The women with nearly perfect or with over-developed figures generally give more care to the selection of their corsets than do the very slender women with little or no figure who, having no flesh to be moulded to good lines, seem to think that they can wear the merest apology for a corset. There is no greater error. A slender figure should be as well corseted as any other. Much can be done by a good corset to improve a figure, whereas a poor corset allows defects to develop which soon become prominent faults. Moreover, it is impossible to fit gowns over poor corsets no matter whether a stout or a slender person wears them. The latter has nothing to fit, but by wearing a good corset she can round out her figure.

## CORSET-FITTING AN ESSENTIAL

An ill-fitting dress is merely unpleasant to look at, but an ill-fitting corset may be positively harmful to the figure

or the health. Yet oddly enough, women who would not think of wearing without alteration ready-made clothes which do not fit them, wear ready-made corsets just as they buy them. A false idea of economy is sometimes the reason, and sometimes it is because the purchaser does not know that, although they do not encourage it, most of the shops will fit, free of charge, corsets costing over \$3, and that corsetières make and fit them for \$6.

There is undoubted economy in a well-fitted corset, for when properly adjusted, it is without strain and consequently outwears one which must bear continued friction. Then, too, the coutil of a cheap corset is apt to stretch, twist, and lose shape, and the eyelets to rust; the top and skirt are often over full, and the boning poor, which last is the cause of many a hole under the arms in dresses and lingerie.

It is well to have at least two pairs of corsets, one for general use and one for special occasions. When the corset becomes soiled it may be sent away to

one of the shops to be cleaned, have new garters attached, new laces, and perhaps a new lace top for \$2.50 or \$3. A woman with a slight figure could use such a pair over again for nice wear as they are not likely to have lost their firmness. When corsets are taken off, they should, after airing, always be rolled up, and when not in use should be kept in corset bags. Charming bags of ribbon sewed up at the sides and with a draw string at the top may be made for little or nothing.

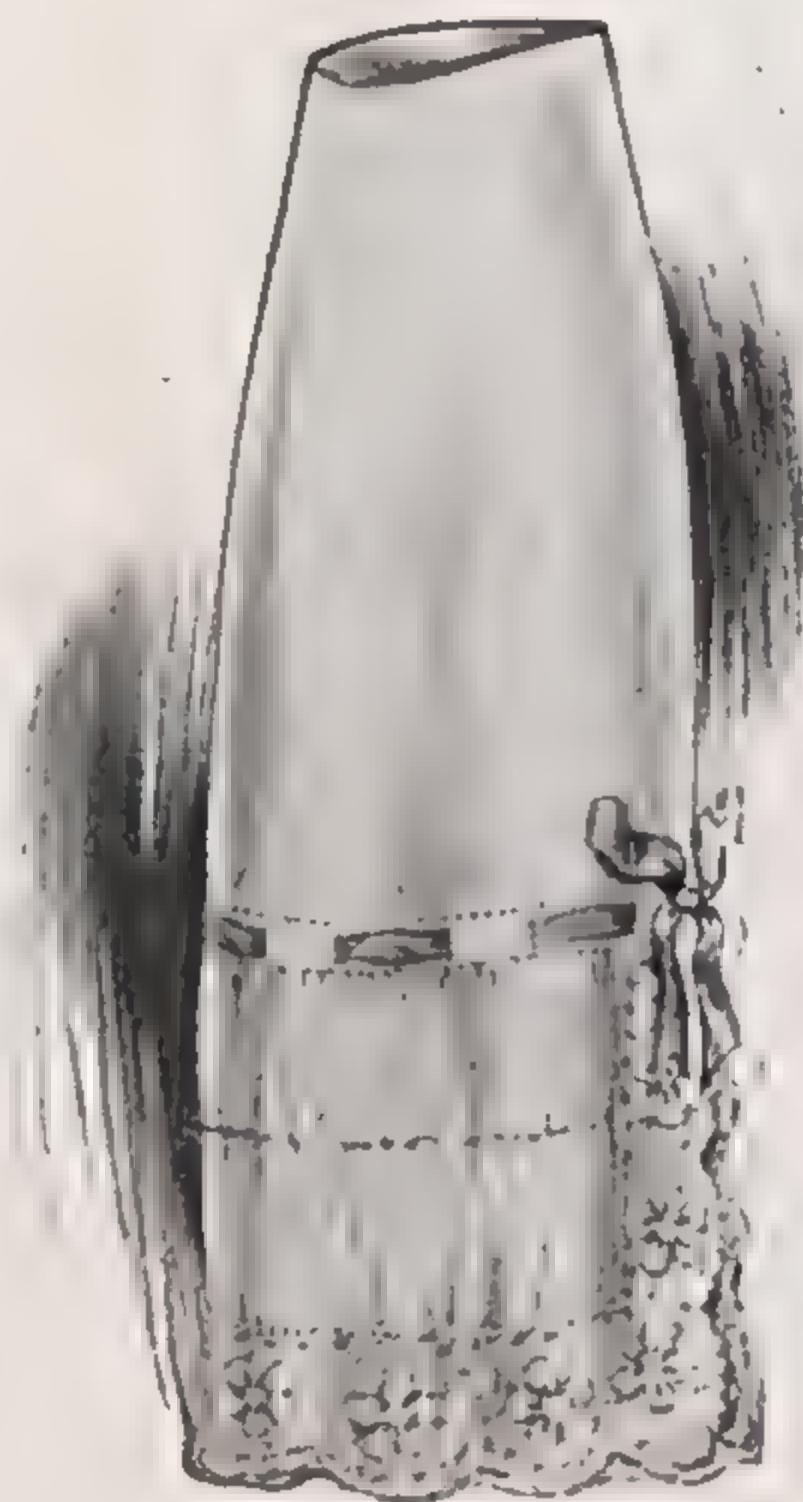
## THE NEW MODE IN CORSETS

Gradually the old idea of the wasp waist

has been replaced by the saner standard of natural lines, so that to-day the corset which gives an uncorseted effect has not only the sanction of the mode but, if rightly fitted, of the doctor.

The height of the corsetière's art is to support the figure by a corset so perfectly adjusted that it overcomes any defects and brings out the natural beauty of line. One corsetière who is not only a specialist in presenting the new mode, but also a mistress of the art

of fitting a corset with an eye to the health of the body, brings out the best of a good figure and makes the most of a poor one. She studies the figure as a physician would and then fits it as an artist would. A new corset she has designed overcomes the defects caused by the "flattening hip" model recently worn. The latter, in its way, was almost as injurious as the small-waisted corset, as it hollowed the chest, rounded the shoulders, and threw the weight of the body upon the heels instead of upon the balls of the feet. The model which will overcome all these defects is illustrated in the two views on page 43. It is constructed



Batiste puffings are an economical substitute for lace





The front lacing gives elasticity where needed and affords a better support to the back



Lace inserted in a lattice design is a pretty way of adorning a nightgown



The extremely long hips are rendered comfortable by the elastic gusset across the back

to support the abdomen and to throw the weight so that the figure is properly balanced. The extremely long hips are made comfortable by an elastic gusset across the back, and though eight garments are attached, the poise of the garment is such that it does not actually require them to anchor it down. There is much to be said in favor of the front lacing of this corset. It not only gives great elasticity where it is needed, but affords a better support for the back. This model, made of coutil and plainly but nicely finished, will be fitted to suit the individual figure for \$8. The same model made of finer materials ranges from \$10 to \$15. This corsetière also makes a variety of other models, all excellent, with either front or back lacing, and rather specializes on one design to suit slender women with prominent hip bones, and one to reduce, without injury, the over-stout figure.

#### WHAT LINGERIE TO BUY AND WHEN

Fabulous sums may be spent in hand-made French lingerie, but it is quite possible to make at home garments equally charming, or to have them made by a seamstress who understands fine sewing and is assisted by a good pattern. Another economical way is to buy French lingerie when it is reduced. Then a charming nightgown can be purchased for \$5, an average price paid for domestic garments unattractively over-trimmed with lace; a chemise of sheer French nainsook with rather solid French embroidery across the front costs from \$2.85 to \$3; a combination of

the same character costs \$5; and drawers edged by a pointed, buttonholed, scalloped edge, \$2.50. Occasionally fine French garments may be picked up throughout the year at these prices, but by laying in the required supply in either January or May when the sales take place, no risk of not finding them when they are wanted is incurred. In all cases, it is better to have fine material finished merely by a buttonholed, scalloped edge than coarser material with much lace. And nearly always

these simpler things can be bought for the same price. Finer lingerie, even when of sheer materials, wears better than the coarser, lace-trimmed sort, as there is a constant ripping of lace or of seams, which latter mishap does not occur in the hand-made garments.

#### MODELS OF SPECIAL WORTH

The first illustration on page 42 shows an exceptionally well-cut combination with an apron front, the seams of which are outlined with pretty Cluny insertion. The back is similar except that the lace extends to the waist-line only. Ribbon-run beading trims the front in a simple fashion. The bottom edges at the sides and back may be finished by a deep hem with entredeux at the top or with a deep edging of Cluny lace. This will be made by a specialty shop, in regular sizes, for \$8.

The combination of brassière and knickerbockers sketched opposite is cut to give extreme slimness. The surplice top, which is especially well shaped to suit the outlines of the present evening gowns, fastens at the side-front in a line with the side-closing of the knickers. Made of French nainsook, with all the seams joined by entredeux and with a narrow lace insertion and edging around the neck and armholes, it will cost \$5 in regular sizes. If made with lace and embroidery, as illustrated, the cost is \$10. But such a garment could be made at home with a Vogue pattern for about \$3 and be as lavishly embroidered as desired.

The nightgown sketched on this page suggests a pretty han-

dling of lace insertion which would be neither difficult nor expensive to follow. Fine entredeux joins the seams, and a Valenciennes edging outlines the neck and sleeves. Any seamstress could follow this with the assistance of a Vogue pattern such as No. 1784/3.

One of the new straight petticoats would be attractive, made, as in the model on page 42, of crêpe de Chine with a double puffing of fine batiste edged by shadow or Bohemian lace. The puffing may replace bands of lace which would be more expensive and perhaps no prettier. It is in such conceits as this that economy is found; in making lingerie there are many places where the use of puffing, fine entredeux, or beading suggests itself as a saving expedient. There is also unquestioned economy in good fit, as the garment which has no undue strain does not tear so quickly.

#### AFFORDING A TEA-GOWN

Plain negligees of silk or wool are a necessity, but a tea-gown of silk and lace and shining beads is a frank extravagance—but such a delightful extravagance! To buy them is out of the question. They must be contrived. And such contrivings are not difficult, as a passé ball gown, when cleaned, may act as a foundation with an overdress of chiffon, simple in line perhaps, as in the gown illustrated on this page, that was designed by Ernest, of London. This is the time to employ a sewing woman to advantage, and to use up odds and ends of pretty materials.

The gown illustrated in the middle of page 42 could have, likely enough, the lace flounces made from the best part of an old lace gown; these could be laid over a cleaned or dyed foundation which could be made to open at the side front. New charmeuse could be used for the kimono waist and over-drapery, with a belt and tassels in a contrasting color.



A passé evening gown plus a new chiffon coat equals a charming negligee



# PUTTING THE BEST FOOT FORWARD

NOT since the days of Napoleon, when the beautiful Recamier and her imitators dressed the foot with such painstaking art, have shoes been so conspicuous a part of feminine attire or demanded such careful consideration. No longer now, as in the Victorian period, do our feet "steal in and out like little mice" from beneath sheltering petticoats, but stand forth revealed by our short, narrow skirts.

## SHOES HIGH OR LOW?

There is a difference of opinion among women in regard to the wearing of low and high shoes. Those who go about much in motors dislike the high shoe with its close confinement of the ankle muscles; as a concession to cold weather these women are wearing this year the supplementary spat which is now made to fit the foot very closely and has none of the clumsiness which formerly marked it. It has to its credit the advantage of being easily removed if it becomes too warm for walking. Not so the high boot, though as a protection for walking in bad weather the latter is preferable. The smartest spats are made of an elephant-gray or a brownish-tan cloth, and should be fitted to the foot and to the shoe with which they are to be worn.

## TREATING THE SHOE WELL

Every woman should possess a number of pairs of shoes, not alone for different occasions, but as a means of change, for nothing is more restful to the feet; and incidentally the shoes last longer when they are thus alternated. When shoes are worn day in and day out, as so many people do wear them, the leather becomes soft and the linings, often damp from the perspiration of the foot, are not allowed sufficient time in which to dry thoroughly. All shoes should be put upon their trees immediately after removal from the foot, and placed in a ventilated closet.

There are several useful racks and cabinets for shoes, two of which are illustrated on this page. The rack, which can be made to fit any closet, consists of a velvet-covered bar under which the toe of the shoe is placed while the heel rests on the narrow ledge above. The shoe cabinet is better than the rack as it keeps the shoes free from dust. It is divided into four sections and fitted with racks. Both of these devices are made by The Innovation Ingenuities Company. A practical outfit for polishing shoes is sold by Alexander. It consists of two kinds of polish, three brushes, and a rubbing cloth.

## A SELECTED OUTFIT

On this page is pictured a representative collection of footwear sufficient to answer the needs of the woman with a restricted income. The styles must, of necessity, be conservative, not only because they are in better taste, but because when the number of shoes is limited, the less conspicuous they are in design and color the better. Of late, the tendency, especially in slippers, has been toward the use of brilliant shades and large, glittering buckles, but these are not for the woman of limited income. She must confine herself to bronze, patent leather, and black suède, prettily beaded or buckled in steel, for these are leathers which, for the greatest length of time, wear well and look well, and which can be appropriately worn with almost any gown.

The Last but Not the Least Consideration in the Limited Income Wardrobe Is the Necessity of Being Shod Smartly, Comfortably, and Appropriately



*For rough walking and the rainy day, the high, tan boot with heavy sole and low heel is a necessity. From Frank Bros.*



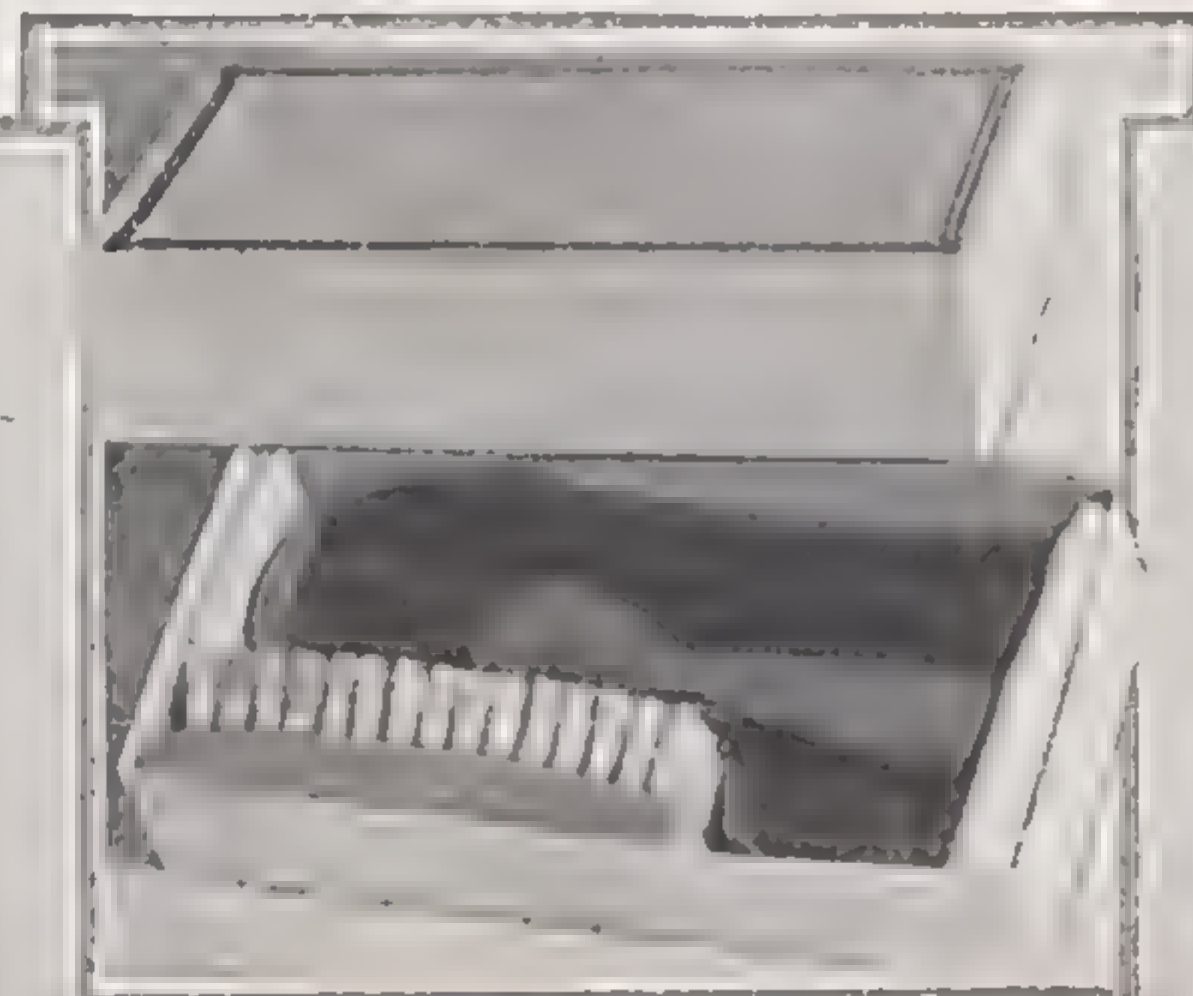
*A comfortable, low-heeled style of bronze slipper with a steel buckle, for afternoon wear at home. From Martin & Martin*



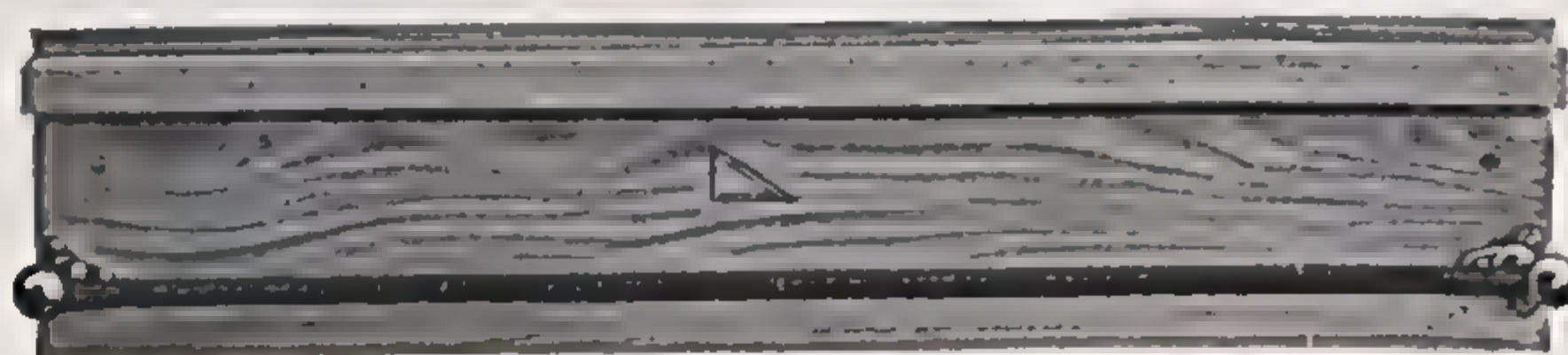
*Good-style afternoon walking boot of patent leather with a buttoned kid top and moderate heel. From Martin & Martin*



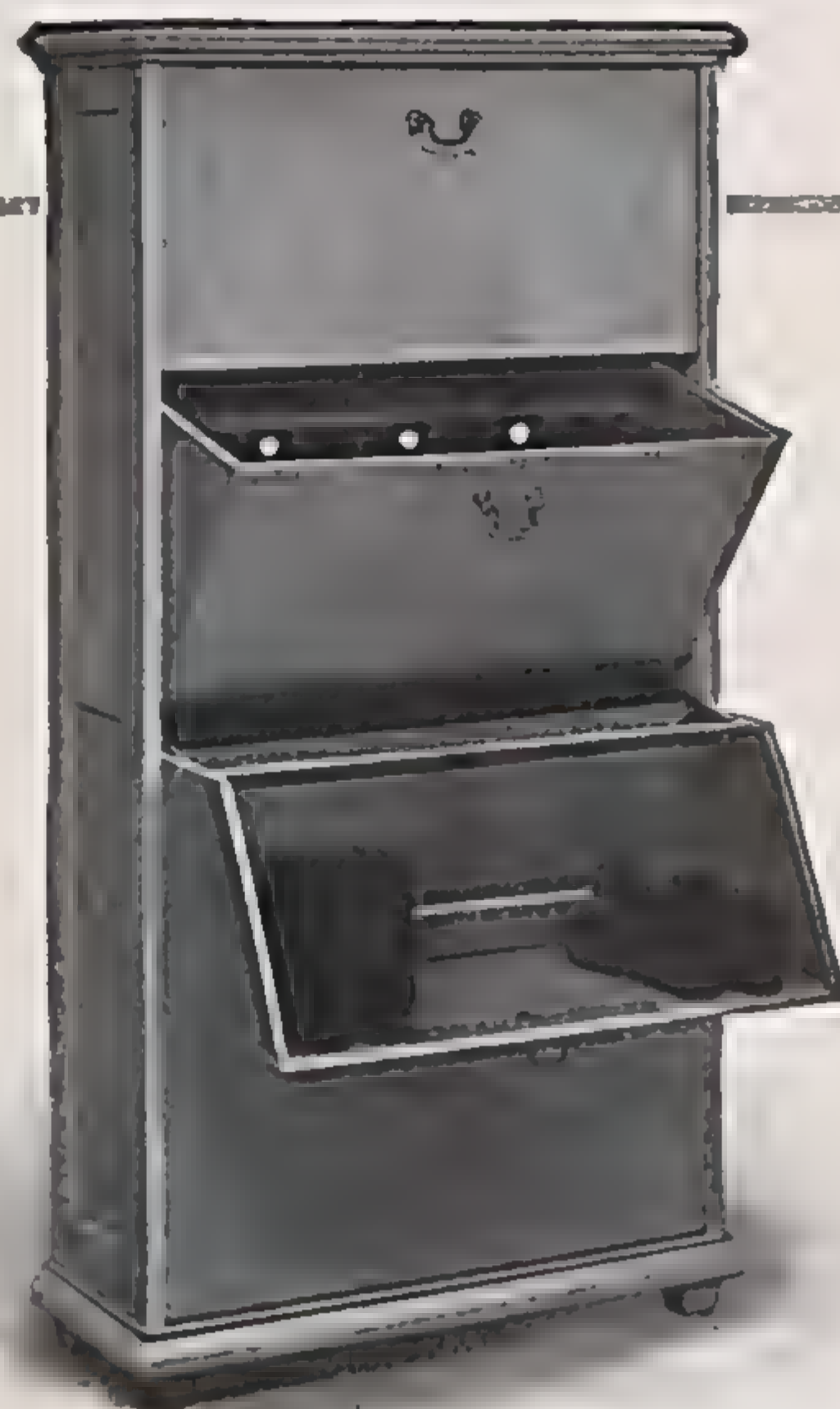
*High-heeled patent leather slipper with steel buckle, equally smart for afternoon and evening. From J. & J. Slater*



*A prettily beaded bronze slipper can be worn appropriately with many styles of gowns. Model from J. & J. Slater*



*Kid pump fitted with gray, box cloth spat, pearl-buttoned. From Frank Bros.*



*A closet wall rack and a sectional cabinet for holding footwear*



*A moderate-heeled, walking boot made of black calfskin. From Martin & Martin*

It never pays to buy cheap footwear. By taking advantage of the sales that practically all the shoe shops in New York have every year in January or February and again in August, the sum assigned for shoe expenditure may be much reduced. Shoe styles are not as variable as others, so one can safely

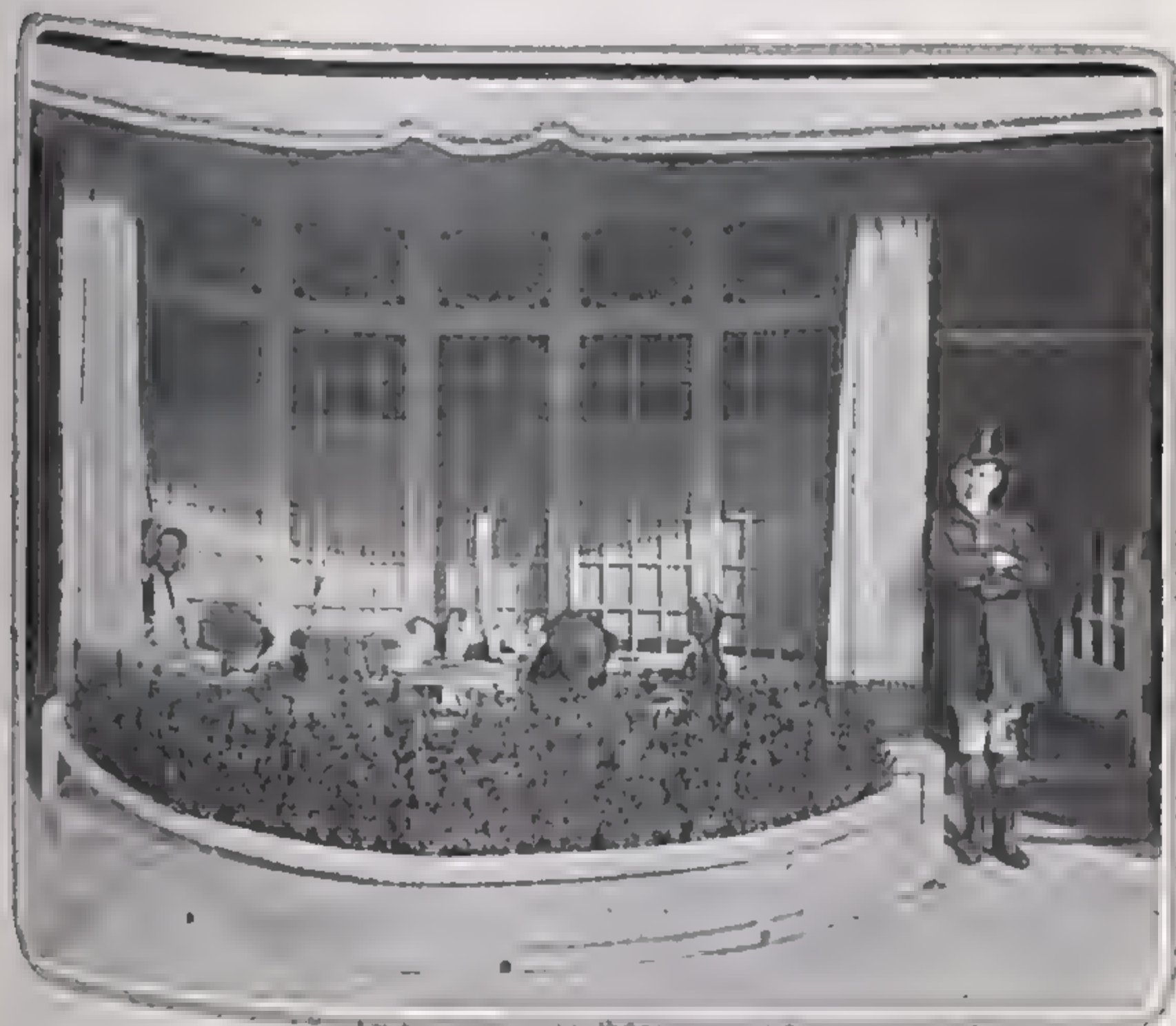
invest in several pairs at sale time.

But the feet themselves as well as their coverings must be considered. It is said that many nervous breakdowns in women can be traced directly to insufficient care of the feet. Nothing causes more acute anguish than a shoe that pinches and keeps on pinching until

every nerve in the body cries out. Nor is this all. Physicians assert that many cases of lack of vitality in the spring, or even serious diseases have their origin in the wearing of low shoes and thin stockings during our severe winters. The strain is not felt immediately, but it is no less harmful because it is insidious.



INTO THIS NEW BONNET SHOP OF  
TAPPÉ, INC., IN NEW YORK HAS  
BEEN TRANSPLANTED THE TRUE  
PARIS OF THE RUE DE LA PAIX



Above a boxwood hedge and through a sunny window peep fringed parasols of striped moire, graceful staffs, ribbons, fans, bonnets, and lacquered boxes, piquantly grouped around wicker baskets of prim blue hyacinths



Curling ostrich fans, jeweled ornaments, nosegays quiet and gorgeous, and bibelots curious and bizarre, lie in artful confusion in an eighteenth century vitrine



A wood commode flanked by consoles of gold and ivory and ranged against cream-colored walls is balanced by a great bergère with its dainty load of quaint pillows



Calm panels framing old masterpieces encompass a collection of odd and exquisite bits of art, which, in their beauty and diversity, recall the more intimate apartments of the Petit Trianon



To an anteroom of rather cold perfection a touch of warmth is given by daringly colored cushions propped upon a marble bench





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*Lina Cavalieri, who is singing this year at the Paris Opera House, has that infallible beauty that takes on with equal ease and advantage the utmost elaboration or simplicity of apparel. So exquisite is her beauty that each new mode, coiffure, and vagary of fashion she assumes receives a graciousness that places it in the van of the mode*

**TYPES OF BEAUTY SO FAR REMOVED FROM EACH OTHER AS THAT OF CAVALIERI, NAZIMOVA, AND JANE COWL MUST NEEDS CONTRIVE FOR THEIR ENHANCEMENT VERY DIFFERENT STYLES OF GOWNING**



Photograph by  
Mishkin Studio



*The fashionable Neo-Greek style of costuming has no more convincing advocate than Jane Cowl, who carries its loose, long draperies with great charm. The artfully unstudied swathing of this soft charmeuse wrap is caused by the placement of the corsage, bouquet, and the almost childish contour of the hat completes the symphony of its simplicity*

*There is a fascination in the gowning of Alla Nazimova that places her beyond the classification of "one of the best dressed women on the stage." Art itself is her hand-maiden. Here she wears a gown of black charmeuse with a flowing collar richly embroidered in gold; it is buttoned à la Russe, is loosely draped over the hips, and is caught at the side with a scarlet poppy*



# SEEN on the STAGE

A Grim Play for the Sober Minded, One of Mr. Charles Frohman's Curious Managerial Aberrations, Several Amiable Comedies, and Two Plays "Without the Law"

By CLAYTON HAMILTON

Audrey Maple adds her sparkling quota to the general brilliancy of "The Firefly"

THE London theatre season of 1912 was made illustrious by the appearance in quick succession of several unusually worthy plays by new and unknown authors. In recent weeks these pieces have been imported to America by various managers, and their poignant truthfulness and high sincerity have made the current efforts of our native authors look trivial by contrast. The reason is that our younger American playwrights seem to write with their eye upon the theatre, whereas their British rivals seem to focus their attention upon life.

We have already had occasion in these columns to admire "The New Sin," by Mr. Basil Macdonald Hastings, and "Hindle Wakes," by Mr. Stanley Houghton; and it is now our pleasant privilege to welcome still another admirable play by a British author hitherto unknown. This piece is "Rutherford and Son," and the author is Miss Githa Sowerby. These three plays—much as they differ from one another in content and intention—may be grouped together as examples of the same dramaturgic method. Each of them is a study of character, conditioned by situation or environment. These promising young British playwrights care very little about plot. They are interested more in what their people do. They reveal character less through action than through dialogue. Instead of seeking the modesty of nature, and to prove that the sedentary and seemingly uneventful life of every day is more dramatic in its imaginative implications than any "well-made" melodrama.

## "RUTHERFORD AND SON"

CONSIDERED as the first effort of a new author, "Rutherford and Son" is even more remarkable than "The New Sin" and "Hindle Wakes." An apparently well-authenticated rumor tells us that Miss Sowerby is still in her early twenties and that her play was written before she was out of her teens. It is scarcely possible to believe this; but then, it seems almost equally incredible that the play should have been written by a woman, or indeed by any person under forty, for its most emphatic qualities are its masculinity and its maturity.



Laurette Taylor's rôle in charming "Peg o' My Heart" has been carefully adjusted to her capabilities



Charlotte Walker is playing with great success in the "Trail of the Lonesome Pine"

The purpose of the piece is to show how a man of extraordinary strength and narrowness of mind, whose life is dedicated ruthlessly to the achievement of a single aim, may, without deliberate intention, crush the life-spirit out of everyone who comes in contact with him. John Rutherford has inherited from his father the manufacturing business of "Rutherford and Son." He lives at a stone's throw from the works, on the outskirts of a dingy little factory town in the North Country. He is sixty years of age. All his life he has labored restlessly, relentlessly, for "Rutherford's." He is a strong man, and every ounce of his strength has been given to his work. His business is not merely his occupation; it is also his religion. He is not a selfish man, he has continuously sacrificed himself upon the altar of "Rutherford's"; but his character produces upon others the effect of selfishness, because he sacrifices them just as ruthlessly upon the altar of the same ideal.

We meet this vigorous giant in the stuffy and uncomfortable sitting-room of his ancestral home, and we observe the effect of his dominance upon the weaker members of his family. His wife is dead—worn out, as we surmise, by the sternness of the life allotted to her. His sister has decayed into a scowling, scolding middle-age. His elder son has run away to London, and married a woman beneath him in social status, and then, unable to support his wife and child, has crawled home, whining, to lick his father's boots. Rutherford now employs this returned prodigal in his factory, and for the good of the business, tolerates the young wife in his household, although he never speaks to her. His younger son he has bullied into a pulp, and this amorphous creature has become a vicar of the Church. Rutherford has made of his daughter, Janet, a convenient household drudge. She sets the table thrice a day, and pulls her father's boots off in the evenings, and is afraid to say anything that might ever indicate that she has a mind and spirit of her own. No friends are ever welcomed to the household, for John Rutherford is the big man of the little town and will not let his family associate with folks beneath them. In this home there is always an atmosphere of suppressed ill-will and hopeless spiritual gloom.

One by one the harsh old man drives his children from his home—his down-trodden daughter for a clandestine love-







production of this play, Mr. Belasco has demonstrated once again his ability to lend an aspect of reality to a fabric that, in itself, is scarcely more than adequate to meet the exigencies of the theatre.

### "RACKETTY-PACKETTY HOUSE"

**F**OLLOWING the success of Mr. Winthrop Ames, with his matinées for children at the Little Theatre, Mr. George C. Tyler has inaugurated a season for children in a comfortable little auditorium upon the roof of the Century Theatre which has been fitted up by the munificence of Mr. W. K. Vanderbilt. This tasteful little Children's Theatre is capable of seating eight hundred auditors, and it offers matinées every afternoon at half past three—just after school is out—with an extra performance every Saturday morning at a quarter to eleven.

The initial entertainment at the Children's Theatre consists of a series of Kinemacolor pictures interpreted with genial affability by Mr. Ben Greet, followed by the performance of a little play entitled "Racketty-Packetty House," by that best of all writers for the nursery, Mrs. Frances Hodgson Burnett.

Nearly all the characters in this pleasant fantasy are dolls, for Mrs. Burnett assures us that dollies come alive whenever their human owners are not looking. An airish little girl of the present generation discards her mother's doll's-house in favor of an up-to-date invention entitled, by the toy-maker, "Tidys-shire Castle"; but Lady Patricia, the young heiress of Tidys-shire, elopes with the most eligible young man of the discarded doll's-house, and thereby proves to the Olympian little girl that her mother's playthings are more worthy than they seem. This playful piece is accompanied by dainty incidental music, composed by the author's son, Mr. Vivian Burnett, which is utterly ruined by a magnified hand-organ entitled a "unit orchestra." Whoever invented the unit orchestra should be slowly boiled in oil.

### "PEG O' MY HEART"

**"PEG O' MY HEART,"** by Mr. J. Hartley Manners, is a successful bit of the journeyman labor of the theatre. It was designed as a vehicle for that appealing actress, Miss Laurette Taylor, and it is carefully adjusted to her capabilities.

This play tells the story of a crude but wholesome-hearted Irish lass who was left, by the idiosyncrasy of her uncle's will, to be brought up by a snobbish but impecunious family of English cousins. This family, reduced to want, is obliged to care for her in order to earn the stipend of one thousand pounds per year denominated in her uncle's will; but all of its members resent her lack of cultivation. She offends all her relatives by her deficiency of manners, but ultimately she renders them sound service in many ways—preventing, in particular, the elopement of a girl cousin of her own age with a married man who is unworthy of her. Ultimately the heroine marries a nobleman who is a friend of her family, and the ingratiated auditor is willing to imagine that the winsome Irish lass lives happily forever after.

### "STOP THIEF"

**A**BOUT once a year a really entertaining farce is presented in New York. For the present season, the one offering most deserving of the crown seems to be "Stop Thief"—a composition in three acts by a new author, Mr. Carlyle Moore. This farce is exceedingly ingenious in invention. We are introduced, upon a wedding day, to the household of a



Evelyn Kerry plays the sporting heroine of that rousing, old-fashioned melodrama, "The Whip"



Lina Abarbanell struggles vainly in the cumbersome coils of "Miss Princess"

bride who has been enriched by many wedding presents. Her father is an absent-minded man who has a habit of tucking valuables into his pocket, and her husband has just been persuaded by his confidential physician that he is a victim of hereditary kleptomania. Consequently, when a professional thief and his feminine accomplice work their way into the household and annex nearly all the wedding presents, the bridegroom and his father-in-law suspect themselves, and afterwards each other, of having committed the apparent thefts. There are many complications to the plot, involving the appearance of detectives and police, and the piece sustains itself

upon a level of clever merriment from the outset to the end.

### "THE CONSPIRACY"

**T**HE pronounced success of Mr. Bayard Veiller's melodrama, "Within the Law," has apparently suggested the rapid composition of several other plays of plot, involving criminals and detectives and police. The first of these to arrest attention at the present moment is a three-act piece entitled "The Conspiracy," by Mr. John Emerson and Mr. Robert Baker. This play is founded on a central idea conceived by Mr. Walter Hackett.

An assistant district-attorney named Victor Holt, and his sister Margaret, have been engaged for some time in tracking down a gang of "white slavers" called "The Scarlet Band." Margaret has secured employment as secretary to the leader of the gang, but, when this man discovers her iden-

tity, she is obliged to murder him in self-defense. That same day, her brother is kidnapped by the gang, and held in custody.

Margaret seeks refuge in a settlement house. She is there discovered, and engaged as secretary, by a certain Winthrop Clavering, an eccentric author who writes popular stories of current crimes for a well-known evening paper. Clavering dictates to the heroine an imaginary narrative of the murder that has lately been committed, and, in the course of this procedure, he discovers that his secretary is the culprit. But, instead of handing her over to the police, he contrives a trap to catch the leaders of the "white slave" gang, and invents a means to liberate the incarcerated brother of the heroine. Thus, justice is triumphant in the end, and the auditors breathe easily forever after.

### "THE ARGYLE CASE"

**A**NOTHER melodrama of the same species is "The Argyle Case," by Miss Harriet Ford and Mr. Harvey J. O'Higgins, written in cooperation with the famous detective, Mr. William J. Burns.

Before the play begins, Mr. Argyle has been murdered in his library. In the first act the audience is allowed to suspect half a dozen characters in turn before a famous detective, named Asche Kayton, applies the indication of guilt to an apparently innocent man. In the succeeding acts this culprit is tracked down to his doom by such ingenious devices as the dictograph and all the psychologic tricks of such a wide-awake detective as the cooperating author.

This play is thrilling in plot, but the motives of the characters remain a mystery from the outset to the end. All that happens on the stage is interesting; but the spectator leaves the theatre without any definite clue to the mainsprings of the action. The piece is therefore less enthralling than "The Conspiracy," which at least attempts to establish a reasonable basis for its plot. But both of these melodramas, though diverting for the moment, can appeal to an intelligent auditor only in a mood of amiable idleness.

### "CHEER UP"

**I**N spite of its imperative title, "Cheer Up," by Mary Roberts Rinchard, co-author of "Seven Days," the play is not so successful a farce as "Stop Thief." The first two acts are fairly amusing, but the last act seems deficient in invention. Every now and then the author interrupts the onrush of the action to introduce a scene of serious sentiment, and this procedure disrupts the unity of mood desirable in farce. Yet there are several clever situations in the play, and much of the dialogue is humorous.

The scene is a sanatorium for hypochondriacs, in the mountains. The head of the institution has died, and has left a will requiring his irresponsible son to assume personal control of it by six o'clock of a certain afternoon or else to forfeit the bequest to another man. The careless son elopes a day or two before the lapse of this period; and, in order to save the institution for him, his friends find it necessary to have him impersonated by a stranded actor who has accidentally turned up on the fatal afternoon. This actor alters the entire régime of the institution and bullies all the hypochondriacs about in a manner that is ultimately good for them. The son returns from his wedding journey, and as the sanatorium already houses the father and sister of his bride, and also an actress who is suing him for breach of promise, there are many opportunities for amusing situations resulting from confused identities and cross-purposes.







*No trimmings, barring the prim surplice of lace and neutral-toned chin-chilla, break the draped beauty of this afternoon costume of cherry-colored velvet*

*Demure as Miss Claire's impersonation of "The Quaker Girl" is this frock of powder-blue charmeuse, with its quaint coat of plush in the same soft tone*



*The draped skirt of apricot charmeuse, the tulle-veiled bodice, and the jeweled girdle are all charming, but it is the redingote of shadow lace wired to the pannier silhouette that bespeaks the unusual*

THE PERSONALITY OF MISS INA CLAIRE, WHICH FITTED HER ESPECIALLY FOR THE TITLE RÔLE IN "THE QUAKER GIRL," PROJECTS ITSELF MOST DELIGHTFULLY INTO THE DESIGNING OF HER OWN CLOTHES



# SUITING FASHION'S PREREQUISITES TO WOMEN'S REQUISITES

Color Modes and Vagaries of Cut and Fabric Must Be Adapted to the Exactions of the Woman Who is Combating Stoutness or Approaching Age



A scant tunic conceals overdevelopment through the hips, and a long panel in back gives height



The manipulation of diagonal lines subtracts several pounds from the appearance of the stout woman

A certain fine aloofness, compatible with her dignity, should inhere in the gowns of the matron



The crossing ends that constitute the train of this wrap distinguish it from others of its ilk

CERTAIN fashions possess an element of aloofness. They have the intangible distinction of genuine aristocrats; they do not advertise their claims in Pharisaical manner: "Behold! I am not as other clothes are." Yet even the casual observer instinctively feels that she is in the presence of veritable creations, not mere clothes. Between these two types of feminine garb is fixed a great gulf—an abyss only to be spanned by perfect taste. Blessed, indeed, is the woman possessed of that sixth sense, known as dress sense, for whether her garments are extravagantly or moderately expensive, they will look the pinnacle of smartness. Not in the least degree do they resemble the things hanging upon the woman who is unable to add good taste to the purchasing price of the wares offered by couturiers and modistes.

The dressmaker chosen to carry out the oft-times intricate conception suited to many types of matronly dignity must possess, in an unusual degree, the ability to body forth this intangible aloofness. A gown which achieves this is sketched in the middle of this page. Over its skirt of flesh pink, accordion-plaited chiffon falls a robe of coral chiffon brocaded with gold and silver flowers. The rhinestones, outlining the slash, which extends up to the left knee, where it is joined by an ornament of rhinestones and silver glass beads, continue up the side to the waist-line and run diagonally across a deep girdle of shimmering white satin. This is ornamented with two silver lilies studded with rhinestones. Double bands of cream lace, starting under the gown's girdle, form the bodice of the uppermost of these strands, edged with rhinestones, crosses the shoulders to form a deep V neck, while the lower ones form the sleeves. At the point these lace strands are drawn to a run into the sides of a Watteau plait which starts from the shoulders and

loses itself in the slight fullness of the gold and silver brocaded robe which is shaped to a narrow, moderately long train.

The Watteau plait is one of the loveliest of the late novelties used upon evening gowns. In one new importation it is developed in finely fluted chiffon outlined down its entire length with lace ruffles, half a yard wide; these cross the shoulders of the bodice, form cape-like sleeves, and partially veil the robe of gorgeously brocaded gauze.

## MINIMIZING AVOIRDUPOIS

Panniers, revived last year, though half-heartedly because couturiers realize that the very idea of bulk about the hips scares the average woman into hysteria, have persisted in the form of loose, hanging draperies, gathered at the back of the waist-line, clinging to the hips, and drawn in near the knees. This drapery scheme, in addition to breaking the straight line of the silhouette, takes the place of the sash or scarf which im-

mediately succeeded the vogue for plain backs. Any woman, even she whose proportions are more than "rather plump," may safely adopt these semi-bouffant effects. In fact, a stout figure looks rather better for these drapings, as they conceal development where it is least desirable.

The true *élégante*, however, manages never to be over-burdened with avoirdupois. If an inherited tendency to stoutness threatens to mar the symmetry of her figure, she contrives to rid herself of it, availing herself, meanwhile, of the cooperation of the couturier.

The dinner gown of silver relieved with mandarin blue shown on the upper, left-hand corner of this page was especially constructed to minimize the avoirdupois of the woman for whom it was designed. Its slip of silver brocade is veiled with a tunic of silver net embroidered with rhinestones. It falls in scant folds to a little below the knees in front, but is slightly lifted at the sides and the back. Narrow *bretelles*

of rhinestone embroideries outline the square, low neck of the bodice and draw together the edges of the cream lace sleeves which are slashed to the shoulder. At the back, a girdle composed of two folds of silver net runs under a broad band of mandarin blue velvet ribbon. This is caught down at the waist-line with two rhinestone buttons. Above that point it springs into a loop, and below it, drops half way down the skirt and is caught under the edge of the tunic.

## THE VOGUE OF SAPPHIRE BLUE

Sapphire blue suddenly leapt into favor this season when Worth brought out a model in that shade which proved to be a tremendous success. Since then innumerable creations in sapphire have been seen, but not one of them has rivaled the beauty of the gown of satin veiled with black lace shown in the middle of this page. One strip of the black lace flouncing which forms the bodice starts from under the top of the girdle of sapphire blue satin, while the other, which drops over the girdle to a point below the waist-line, is trimmed with a triangular plastron of silver net, wrought with blue sprigles and clusters of taffeta roses and foliage in their natural tones. A similar cluster of roses and leaves catches up the side of the overdress just above the knee, forming a slight drapery at the left front of the skirt. Both line and color combine in this gown to reduce the proportions of the stout figure. The blue, when of one of the softer tones, is most becoming to the aging matron.

To go with this gown was designed the exquisite wrap of sapphire blue satin which is depicted on this page. It follows the general lines of the Balkan type of evening wrap which has taken so firm a hold upon the fancy of ultra-fashionable women, but it has the distinction of being somewhat longer than its prototypes and of having two points at the back which cross near the feet. Below the hips, the fullness is gathered into a band of embroidered flowers and





The dishabille of the tea-gown that convention forbids to the debutante is condoned in a "negligee-frock"

#### ONCE MORE THE CHIC WAISTCOAT

Waistcoats are a feature of the blouses now affected by smart women. The slim woman can wear them to advantage, and they do much toward slimming the bulk of the stout figure. A delightful model suitable for the tailor costume or the extra skirt needed for informal service, is of finely plaited, pale gray chiffon simply relieved by a plaited waistcoat of white satin, trimmed with tiny, gray satin buttons, and finished with a turned-over collar and turned-back cuffs of white satin, hemmed with pale gray à jour.

Just below is shown the effective use of the waistcoat in the separate

front of the waist-line and widen on the shoulders to form a round collar in the back. A wide frill of lace is veiled by the black chiffon and falls low over the shoulders, producing a quite full effect at the belt.

Almost solid embroidery of black floss and chenille give a substantial appearance to the corselet-shaped lower section of a charming blouse made of black chiffon veiling white net, and shown below the two waists just described. This is quite elaborate enough—with a black charmeuse or *crêpe broché* suit—for an informal luncheon, as the closely covered corselet, running directly up from the black skirt, produces the effect of a one-piece garment. It is a style specially suited to matronly dignity. The upper half of the bodice, opened in front to show a strip of the white net foundation, is bordered on the left side with a row of buttonholes, and on the other with crystal buttons. The outer edges of the three-quarter sleeves are trimmed with four of these crystal buttons and are opened to reveal a slightly fulled band of cream lace, while narrow bands of embroidery emphasize the long shoulder-line which lends grace to this most chic of separate blouses.

#### THE DÉBUTANTE'S DRESS-NEGLIGEE

The unwritten law which denies the tea-gown to the girl in her first season is cleverly evaded in a type of gown known as the frock-negligée, which is especially



The waistcoat, a perennial pet of fashion, is receiving an unusual amount of attention



A pretty development of the long, tight sleeve so generally becoming to hand and arm

foliage done in blue, relieved by threads of silver; a shawl-shaped collar of silver-blue fox finishes the neck. Worn with a hat of sapphire satin or plush, trimmed with black, paradise plumes, the gown and coat are eminently suitable for a restaurant dinner or for a box party at the theatre.

#### THE ECLIPSE OF THE MAGPIE GOWN

For the nonce, the magpie combination in evening gowns is in partial eclipse, and in its place we have blendings of black with blue, coral, or pale green. Equally smart are the blendings of white and gray of the palest shade. And this combination will never become so popular as to lose its exclusiveness, because it is hard to wear. Often when the combination becomes the complexion and the hair, it does not become the figure.

Black dinner gowns have never before been smarter. They are graceful, clinging confections of satin or *peau de soie* combined with shadow lace or chiffon for the bodice; the simplicity of their design is not the least of their allure. The bodices that from a little distance appear shockingly low, are seen, on closer inspection, to be most modestly filled in with flesh-colored tulle, and shoulders and upper arms are veiled with transparent draperies. The skirts, despite their slashings and lifted draperies, show only brief glimpses of jewel-encrusted satin heels and exquisite hosiery. Usually these jewels are diamonds which furnish the sole note of white to the costume. Such a gown, both because of its dignity and of the softness of the upper bodice, greatly becomes the matron.

blouse. The second model is of dark blue chiffon veiling flesh pink mousseline de soie. The blue satin vest closes with buttons of self-material and overlaps a yoke of white net, doubly piped down the middle with blue satin, and finished at the neck with a narrow, turned-over collar of two layers of the blue chiffon edged with picot. The lower half of the bodice is embroidered with blue and yellow floss, relieved by a criss-cross pattern in white silk, which is also used for the outer lines of the design. That the long sleeve greatly becomes the arm, is clearly shown in this blouse, which has arm coverings tucked at the inner seam from wrist to elbow. Each of these tucks is held down by fine embroidery in black floss, and the edges of the tucked chiffon form a narrow frill finish for the inside seams of the sleeves. These are set into extremely low-cut arm-scyes.

#### THE WAISTCOAT FOR SLIMNESS

A novel working of buttonholes distinguishes the white chiffon waistcoat edged with à jour and trimmed with tiny crystal buttons shown to the left of the two blouses on this page. Straps of black chiffon, embroidered in a zigzag design with white floss and bordered with white chiffon, cross just above the

acceptable for the tea hour. Not the least item in its favor is that it may be donned in short order. Within ten minutes the debutante who reaches home flushed and just a bit disheveled from a swift walk may transform herself into a languid young person, with hair hidden by the becoming folds of the negligée cap.

The frock shown on this page has an underdress of lavender chiffon veiled with figured, cream net. Trimming the skirt from waist-band to feet are three deep ruffles of figured net, banded with narrow and wide cream lace, and edged with tiny balls of lavender satin; and veiling the lavender chiffon bodice is a large fichu of the cream net and lace, edged with the

lavender ball trimming and finished about the throat with revers of lavender chiffon which are bordered with large semi-circles of braided lace edged with the ball trimming. The sleeves of net and lace, also edged with balls, are straight and wide, and flow loosely from the elbows. The tones of the frock are repeated in the cap of net and lace, finished with a bow of lavender satin ribbon.

#### VOGUE POINTS CONCERNING BAGS

THE newest models of the silver link cordelière from the rue de la Paix are hung from white grosgrain moiré ribbon, not over a quarter of an inch in width. When, as is usually the case, the bag is studded with diamonds, the ribbon is attached to the bar by diamond clasps, and is provided with circular slides of diamonds by means of which it can be shortened or lengthened at will.

Very smart among the plainer bags are those of black moiré made with metal mountings and clasp covered with the silk. These as well as the silver mesh bags are hung from moiré ribbons, about an inch in width and just long enough to slip over the arm.

Plain black velvet bags are studded with rhinestones or with real brilliants; in fact, the vogue of the paillette in gowns and accessories is at its height.

The small change purses made from seed pearls are now enriched by copious sprinklings of diamonds among the meshes. These purses are mounted on plain bars of platinum, which close by small clasps headed by a single pearl or a single diamond.



A heavy, intricate embroidery in floss and chenille is an appropriate ornament for the matron





*Beatrice's robe is a gorgeous peacocky affair of dark blue and dull gold stenciling on gray, with sleeves of gold, and at the side of the skirt, a long inset of purple chiffon over turquoise blue chiffon. Benedick is garbed in gray velvet with an elaborate pattern in gold stencil and a full-length vest of brilliant salmon velvet with bright gold stenciling, the whole outlined with brown fur*

**H**OW to produce a Shakespearean play in which the costumes and accessories should be true to the traditions of Shakespeare's stage, yet take advantage of modern artistic resources, was the problem successfully solved by Miss Annie Russell and Mr. Albert Herter in the recent production of "Much Ado About Nothing."

Since beauty was the animating spirit of the English Renaissance, it seemed to the producers of this play that a literal fidelity to the ugliness of farthingale and ruff would be an anachronism of spirit which would violate the ideals, if not the facts, of that period. So it was determined to stage the play as nearly as possible in accord with the spirit of the age, rather than to copy exactly its modes. The result was a production unique for beauty in the history of our stage.

#### THE PALETTE FOR THE COSTUMING

In order to gain an effect of coherence and simplicity, both costumes and decorations were designed and carried out under the supervision of one artist, Mr. Albert Herter. Inspiration was found in the painted panels of the early cinque-cento, those quaint transcripts which portray with a rare, naive loveliness the pageants and entertainments of the times. The gold and silver brocaded stuffs, the embroidered tissues, and the fur so profusely used for the costumes of that period suggested a wealth of decorative effects. Stenciling was employed to reproduce the effect of these rich brocades and tissues. This is a method borrowed from the decoration of costumes, imparts all the richness of brocade while retaining the softness of lighter textures.

The designer chose his colors for the play as a painter arranges his palette; adhering to the simple range of archaic painting, he selected red, blue, green, and purple, with gold and silver. The dress and the stage decorations both

#### COLOR SYMBOLISM AND THE EMPLOYMENT OF STENCILING, TO SUGGEST WITH SOFTER BEAUTY THE STIFF ELIZABETHAN BROCADES, GOVERNED THE DESIGNING OF THE COSTUMES OF "MUCH ADO ABOUT NOTHING"



*Hero wears a soft gray-blue velvet robe, into which the dull gold stenciling sinks, giving many pretty high and low lights; her confidante wears a gown of red-pink velvet with a stenciled shading of dull green, brown, and red; and Beatrice is garbed in pale green chiffon stenciled in silver and all asparkle with rhinestones*

(Continued on page 96)



# A HERITAGE FROM ROMANCE



*Light that comes to us through such a medium assumes new beauty*

The Heavy Outlining of the Mullions and the Delicate Tracery of the Leaded Glass in Casement Windows Lend a Glamour of Romance to Practical American Architecture



*The traditional casement is not complete without its English ivy*

NO detail of planning and decorating the home is more important, and yet more generally unsatisfactory, than the arrangement and design of windows. Those seen in American homes are frequently much too large, and generally consist of two huge panes of glass which offer a blank surface, defying all laws of beauty and proportion, besides being very tiring to the eye. Such windows are responsible in a large degree for the lack of character which marks so many houses. A row of city residences or a group of average suburban cottages proves the truth of this theory; and a glance at the interior treatment of the windows but confirms it. They are often swathed with several sets of curtains which, by effectually excluding light and air, completely frustrate the very purpose for which windows primarily exist. To supplement the several thicknesses of lace, muslin, or brocade, the general custom is to use a "shade" of heavy linen or of the cotton fabric known as "opaque," which is usually kept lowered half-way—a tacit admission of the failure of the window to fulfill its mission.

These windows are usually of the "double hung" variety, sometimes called the "guillotine" type. They are arranged in two, or sometimes in three, sections which slide up and down while they are so balanced by weights hung upon cords or chains concealed within the window frames that they may be raised or lowered as desired. One objection to this type of window is that if the weights are worn or out of order the window frames must be removed to admit of their being repaired. Then, too, it is impossible to obtain air from more than one half of the window space, for, if the lower half be open, both sashes must be pushed up. This constitutes an insuperable objection to the use of windows of this type in America, where the climate is subject to extremes of heat which render fresh air and ventilation necessary.

## THE ROMANTIC LATTICE

The very mention of casement windows, on the contrary, conveys a suggestion of beauty and picturesqueness to which may be added comfort and convenience. One thinks immediately of old English village homes, or country houses where windows, singly or in groups, framed in by ivy-covered walls, add wonderfully to the character of the exterior. Much of the quaintness and interest of old buildings in England and on the continent is due to the placing of the windows and the arrangement of their casements and panes.

Americans, on the other hand, have almost universally insisted upon having

one window so large as to be hopeless from an artistic point of view. In an English house, the same area would be broken by many mullions, thus obviating the ugly expanse of plain glass. The structural divisions which produce the mullioned effect are arranged horizontally as well as vertically if the window be tall, thus creating a group of several small windows in place of one. Then,

instead of filling the spaces with large expanses of plain glass, which are sadly lacking in artistic effect, the English builder would use small panes which, even in their simplest forms, and the designs are legion, possess a decided architectural and decorative value.

Windows thus planned may be hung with the simplest of heavy linen curtains pushed back to the sides during

the daytime and drawn at night. The idea is never to cover the windows with draperies which, by reason of their number and formal arrangement, must be treated with deference. One can easily call to mind any number of quiet old inns, cottages, and country homes where the entire areas of the windows, large or small, are so arranged that every inch of the space fulfills the purpose for which the windows were designed, and where the beauty and grace of their arrangement adds largely to the dignity of the interiors. A profitable study in this regard would be the pictures by Memling, Roger Van der Weyden, Vermeer, and Van Eyck, for their windows are arranged most picturesquely, and are treated with unflinching beauty and studied informality.

## THE PRACTICALITY OF CASEMENTS

American architects who appreciate casements would be more successful in putting them in general use were they not hampered by the idea that they are not practical in this climate. They believe that casements cannot be made water tight, that they are difficult to open and close, impossible to keep clean, and that their use is a standing invitation to burglars.

Casements may not always be weather-proof if they open in, but where they are made to open out, as they should, they cannot be other than water-tight. There are several devices now to be had which provide for the satisfactory opening and closing of casements. Where wire screens are used, the casements open forward while the screens swing inward, and the lever which operates the casement comes through the window-sill, under the screens.

Casements are never made so wide that they are difficult to clean; and as for burglars, no window fastener which has yet been applied to sash windows is as secure as the fasteners used upon casement windows, even centuries ago. All the windows of one of the largest office buildings in New York are hung with casements instead of sashes, and their use is successful and practical in every detail.

## THE BEAUTY OF LEADED GLASS

The subject of casement windows includes, of course, a consideration of the merits of leaded glass. Fully half of the beauty of this type of windows is due to the glass with which they are filled, and the decorative use of leaded glass is a subject upon which we still have much to learn. Stained or painted glass is associated in the minds of most people chiefly with ecclesiastical or public buildings. This is probably because the ancient examples which are seen in



*The veiled and equal diffusion of sunlight literally creates a beautiful atmosphere*



*Like the weaving of a spider's net, the tracery of the panes stands out against the light*

(Continued on page 102)



## S E E N I N T H E S H O P S

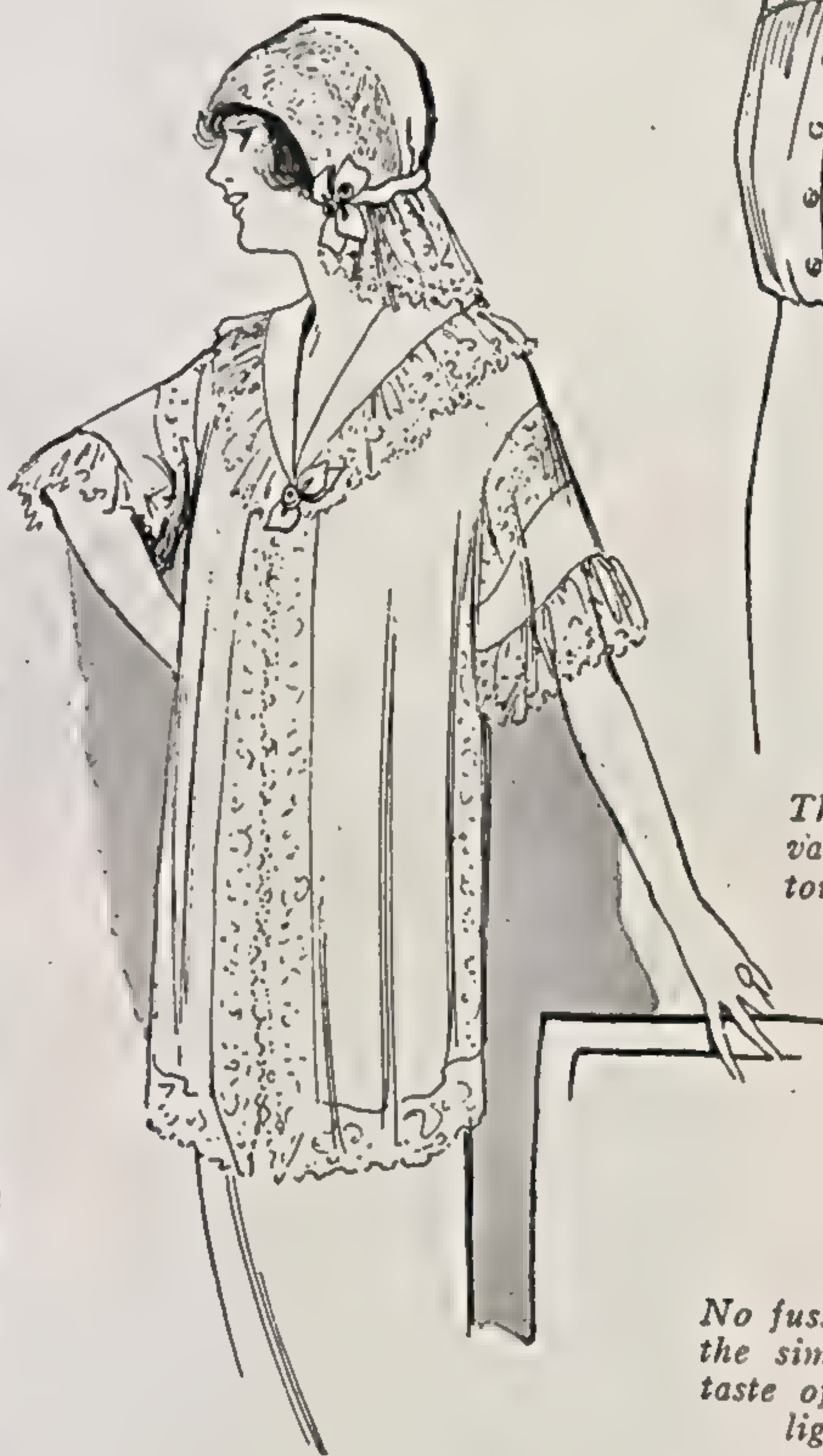
'Tis Now the Harvest Season of Metropolitan Sales When the Thrifty Woman Purchases for a Dollar the Value of Two

**S**HORTLY after the opening of the new year notable reductions are made in fine furs by many of the reliable furriers, who can better afford to dispose of their stock at low prices than to store it through the long, dull season. Among the furs that are now offered at these reduced prices is the set of moleskin furs sketched below. The scarf is sixty-five inches long, without the ornamental silk tassels, and about seven inches deep at the back and on the shoulders. The muff to match is in pillow shape, lined with soft satin and trimmed by a tassel at one side. The skins in this set are excellent, and the workmanship and lining are of the best. The scarf is priced \$26.50, and the muff, \$32.50.

Black fox, which is always becoming and does not depend on a passing fancy for its vogue, is a particularly good late-season investment. The set sketched at the top of the page on the right shows a scarf in the two-animal effect, composed of two whole skins, each with its head, paws, and tail. This may be worn as sketched, with the head in the front and one end thrown over the shoulder, or the head and paws may be directly in the back. The fur is exceptional in quality and the scarf full and sumptuous in effect, for the small price of \$24.50. The muff which matches the scarf is generous in size and is decorated with a head and paws. Price, \$29.50. Black fox is especially suited to mourning wear.

It is by no means easy to find a well-cut, well-made shirt of a simple character in the shops. Too frequently the waist is trimmed with a profusion of lace or embroidery, which detracts from its merit in the eyes of the well-dressed woman. The model sketched at the left of the center of the page is laid in pin tucks and trimmed only with a fine plaiting which finishes the bosomed-shirt effect in a becoming manner. This, made entirely by hand of French lawn, is priced \$12.75; the same model well made by machine is \$3.95. Both the lawn and the workmanship are excellent. Either of these models would meet the approval of the most exacting.

Unusually effective and well made is the matinée illustrated in the center of the page. It is of an excellent quality of crêpe de Chine trimmed with frills and insertions of shadow lace. The lace edging outlines the front edges, the bottom, and the collar of the matinée, while



The odd little cravat is a clever new touch on this charmeuse blouse

No fussiness mars the simple good taste of this negligee set

Dainty fabric, good cut, hand work—a blouse of very real distinction

The same characteristic of simplicity is shown in the well-made blouse sketched to the right of the center. This is of charmeuse, with the fronts slightly gathered to a square yoke, which is finished by a soft turn-over roll collar, skilfully embroidered in each corner in Persian colors. A small sailor knot of black satin is used at the neck closing, in place of a bow. The sleeves are put into the armhole without fullness, and slightly eased into a deep cuff which buttons on the outer arm and is completed by a frill of lace at the wrist. The excellent quality of the charmeuse, the pretty touch of embroidery, and the smart and simple cut of this original little model make it a really exceptional bargain at \$8.75.

the matching insertion is set in under the arms and over the sleeves, rather accentuating the daintiness of the garment. This matinée, which comes in a variety of delicate colors, could hardly be made at home for the moderate price of \$7.95 which is asked at the shop.

The boudoir cap to match is also of crêpe de Chine, prettily trimmed with insertion and a turned-over edging of the shadow lace. A full frill, graduated in width, completes the lower edge, headed by a twist of the silk caught by a small bow on each side. This is priced \$3.95. If these negligees and caps are to be ordered by mail, one should be careful to state the color desired, and if pink is chosen, it is well to indicate whether a bright or pale shade is required.

## A WARM REST ROBE

It is not always easy to find a negligee or rest robe with decided warmth that is without clumsiness. The one sketched at the left of page 56 has not only these characteristics, but is also in a very good design. It is made of al-



Black fox, one of the most effective of furs, is shown in this luxurious set at \$54

batross (which may be ordered in any color) with a plain waist and an accordion plaited skirt; the joining is covered by a cord. The collar and cuffs are of white lawn edged with narrow accordion plaited ruffles. A pretty feature is a narrow box plait of the white lawn which extends from the neck to the hem, edged on each side by narrow, accordion plaited ruffles and trimmed at the neck by a black bow. The back is perfectly plain, but it is relieved by the deeply pointed lawn collar. Price, \$8.95.

## TWO PROTECTORS

Something new in the way of a corset shield has come to the aid of our waists and corset covers. Many a dainty bit of lingerie has been ruined by the bones of the corset breaking through. These new shields are made to fit over the edge of the corset under the arm. This lengthens the life of the corset by protecting them from the perspiration which is so ruinous, and makes them especially valuable to the stouter woman whose corsets are such a snug fit that there is constant friction. The shields are odorless and destructive of odors. As they are diamond-shaped, they can be attached to the corset by a few stitches. The price asked for the plain shields is 25 cents; trimmed with lace they sell for 50 cents, and for 75 cents they may be had in either silk or lace.

A new automobile veil of fine silk net takes the place of the chiffon veil this season. These are more becoming than the chiffon veils, and drape very gracefully. Some which sell for \$2.95 are two yards long and one yard wide. A hemstitched border about an inch wide makes an attractive finish.



The conservative lines of this moleskin set make it a safe investment for another winter





*The crisp frills of lawn on this albatross room gown make it eligible for frequent tubbing*

#### IMPROVED HOOKS AND EYES

Fashions change, but the need of hooks and eyes remains. They are so important a part of every gown that they are constantly being improved. A new style lies perfectly flat, holds more firmly than does the average hook, and on account of this very flatness does not catch nor tear the material. These are made in two types. One style is for places where the goods overlaps, and the other is to be used when the goods meets. To add to their other virtues, they are absolutely rust proof. They come in four sizes, in black and white, and sell for 10 cents a card of twenty-four.

#### BARGAINS FOR THE HOUSE

At the present season the woman of limited means can pick up in the shops many very desirable articles for the house. The late winter season is a dull time of the year as far as trade is concerned, and for that reason many establishments offer reductions of their regular stock, or present some special attractions. For instance, the lamp illustrated at the bottom of the page has an eighteen-inch standard of French gilt in a very excellent design, is fitted for electric bulbs with a cord attachment, and is topped by an Empire shade which is sixteen inches in diameter and eight inches deep. Made of China silk, bound top and bottom with a gold braid, and finished at the lower edge with a deep silk fringe this shade is unusually good. It may be ordered in soft pink, rose, old-gold or green. The standard and shade stand 26 inches high, and the price complete is only \$12. The simple, good style of a lamp like this makes it available for almost any room if the shade is selected in a color to match the furnishings. For living-rooms, the gold is at once harmonious and becoming.

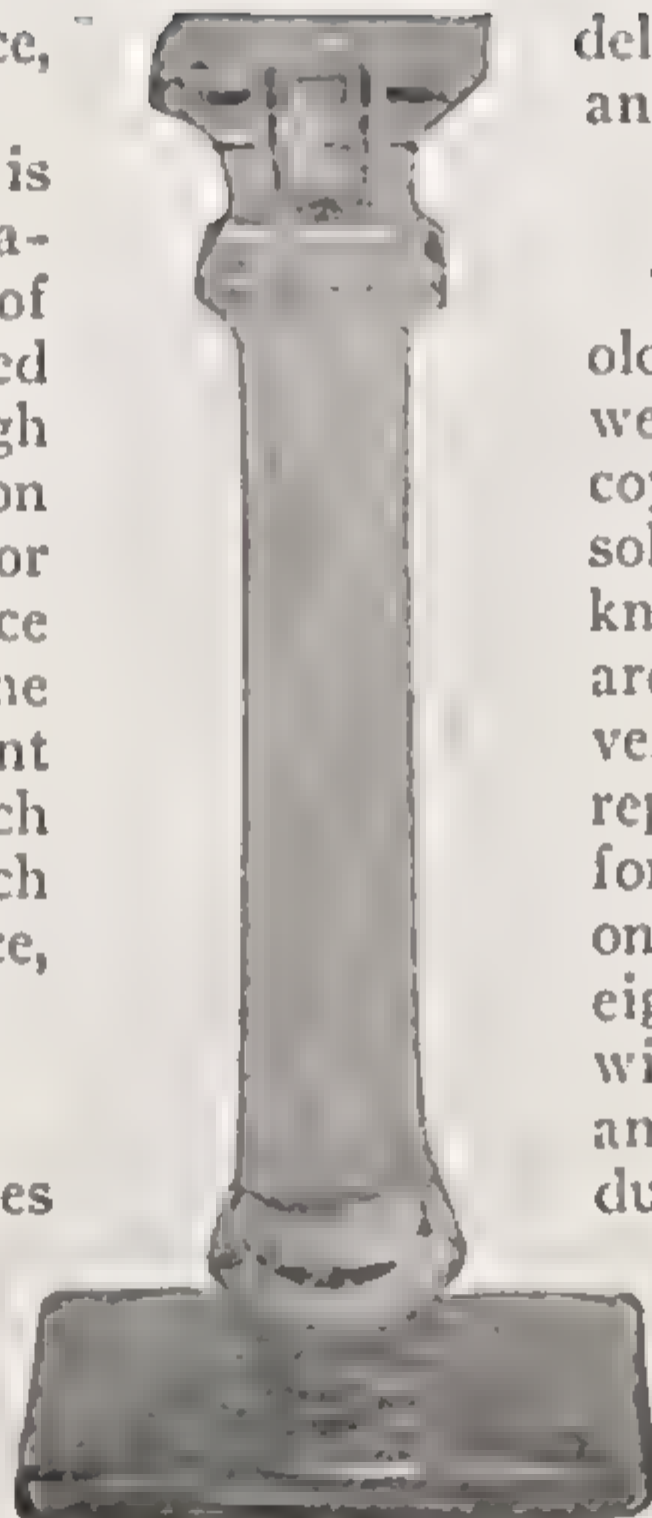
The glass candlestick shown at the top of the page is most attractive when used in a set. In this simple design it is equally appropriate for a dressing

table or a dining table. Price, 65 cents each.

In the middle of the page is illustrated a tray with a mahogany frame and a center of Japanese embroidery, covered with glass. This is large enough to be used for carrying luncheon or breakfast to the bedroom, or to hold the necessary tea-service and cups for afternoon tea. The mahogany is of an excellent grain, and the embroidery, which is of different design in each tray, is in good colorings. Price, \$3.50.

#### A NEW BOUDOIR ACCESSORY

A novelty which usually excites curiosity is the "telephone lady" shown at the bottom of the page, on the right. This dainty little figure with wide, beruffled, silken skirts, stands twenty-seven



*Glass candlesticks of good design are cheap, but never commonplace*



*A remarkably good bargain is this mahogany-framed tea tray which may be had for \$3.50*

inches high and is intended to slip over a desk telephone. As shown in the photograph, the skirt opens in the center front and may easily be pushed aside when the telephone is in use. In a boudoir or drawing-room this is a most attractive accessory. Price, \$35.

#### REDUCTIONS IN FURNITURE

During February there are important sales of furniture in all the big shops. One shop which does a large and thoroughly reliable business is offering marked reductions on its regular stock. These sales very often include furniture which the shops are enabled to sell at a low price through the cooperation of the manufacturers, who, during their slack periods, make up special lots of furniture which they dispose of to the retailer at less than their usual prices.

A Martha Washington sewing table of solid mahogany in a pure style, with three drawers and a top which can be lifted at the sides, may be bought during February for \$15. It has a top fourteen inches deep by twenty-six inches long, and the table itself is from twenty-six to twenty-eight inches high. It is a

delightful possession and makes an acceptable wedding present.

#### DESK IN COLONIAL STYLE

The simple, well-constructed, old-time, Colonial desks which were built with a drop leaf, copious pigeon-holes, and a solid base, are among the well-known, recognized styles which are to be bought in replica. A very accurate solid mahogany reproduction which stands forty-one inches high, is twenty-one inches deep and thirty-eight inches long. It is fitted with one, long, shallow drawer and two deep ones, and is sold during February for \$54 by a shop that ordinarily sells it for \$81.

A nest of four tables of solid mahogany at the February price of \$22.50 is particularly good value. The top table stands 30

inches high and measures 18 x 29 inches. The remaining three are each a little smaller, so that they set one under the other.

#### DINING-ROOM SET OF SHERATON

More and more the graceful Sheraton style is being copied and used for dining-room sets. One such set is of particularly beautiful wood with broad inlaid lines used as a decoration. There are ten pieces—sideboard, side table, china closet, extension table (with 54-inch top and an extension of 10 feet), four side chairs, and two armchairs. The February price of this set is \$421.50.

#### COLONIAL BEDROOM SUITS

For a pure Colonial bedroom a four-piece set of mahogany—bureau, toilet table, full-size bed, and chiffonier—may be had for \$214. The top of the bureau measures 52 x 24 inches, and it is fitted with a French plate mirror 30 x 40 inches; its price is \$62. The chiffonier in a corresponding style with a top measuring 38 x 21 inches and a mirror 18 x 16 inches is sold for \$52. The toilet table has a triple mirror and costs \$40. The double bed has a scroll at the head and foot, and is marked at \$60.

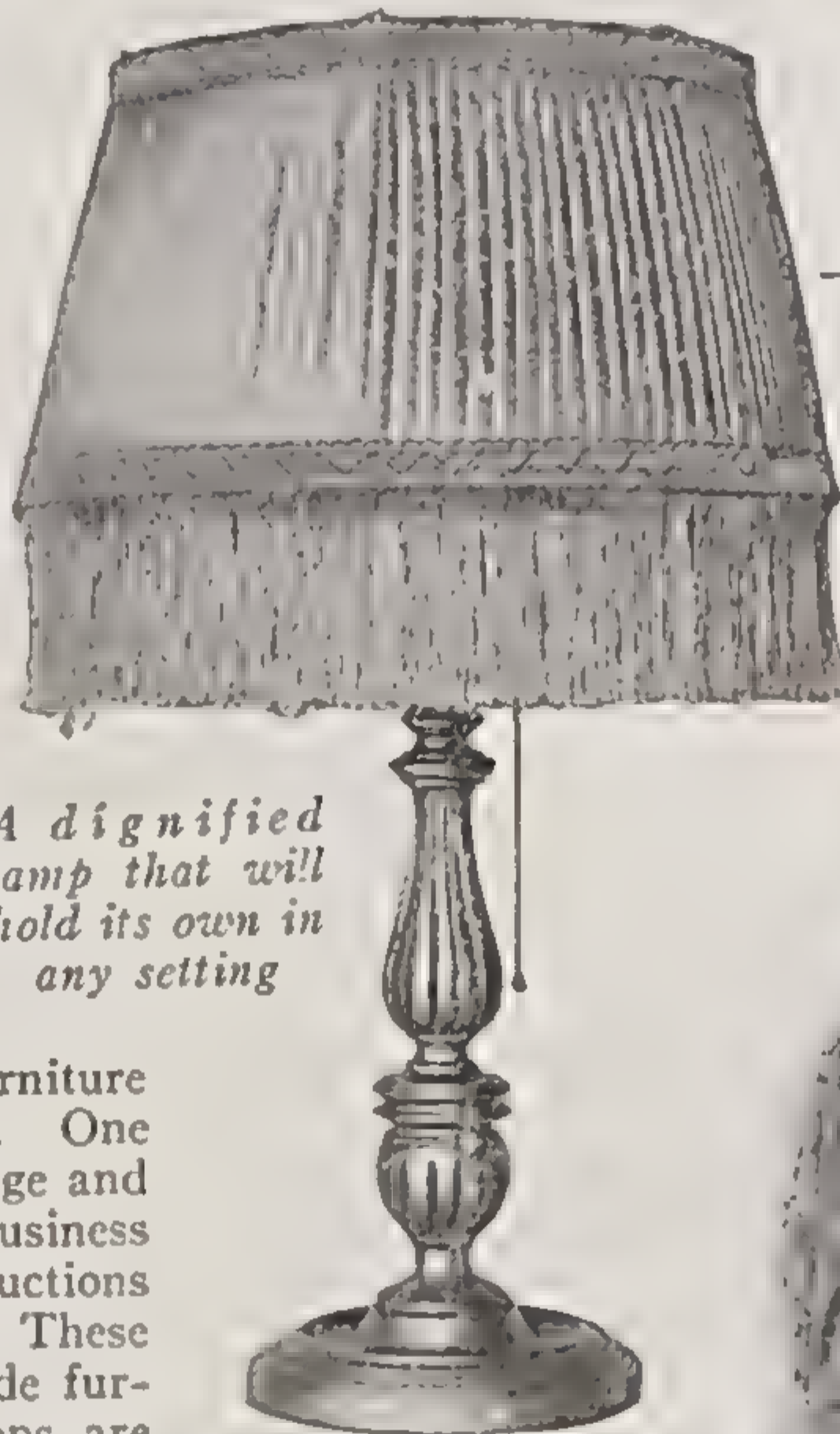
#### ENAMEL AND CANE FURNITURE

White enamel furniture with cane paneling is a particularly attractive style for country houses, and just now a set consisting of seven pieces—a bureau, chiffonier, dressing table, desk, twin beds with broad panels of cane, and the bed table—is sold for the extraordinarily low price of \$163. If time can be allowed, this set may be ordered in French gray, or in the green so greatly used at present.

#### REED ARMCHAIR

A chair in one of the conventional but comfortable designs, with a seat 19 inches wide, 18 inches deep, and a back 22 inches high, can be had either in the natural or stained wicker at \$6. A rocker in the same style is \$6.50.

*Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.*



*A dignified lamp that will hold its own in any setting*



*This smart conceit from Paris is a very decorative cover for the telephone in Madame's boudoir. Price, \$35*





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Miss Tillie Kelly in paddock coat and breeches, a smart style of riding togs favored by the younger generation



Copyright by International News Service

The future crack horsewoman is early introduced to the applause of the Horse Show. Miss Maud Preece, an eight-year-old English girl, was the junior sensation this year at the Madison Square Horse Show



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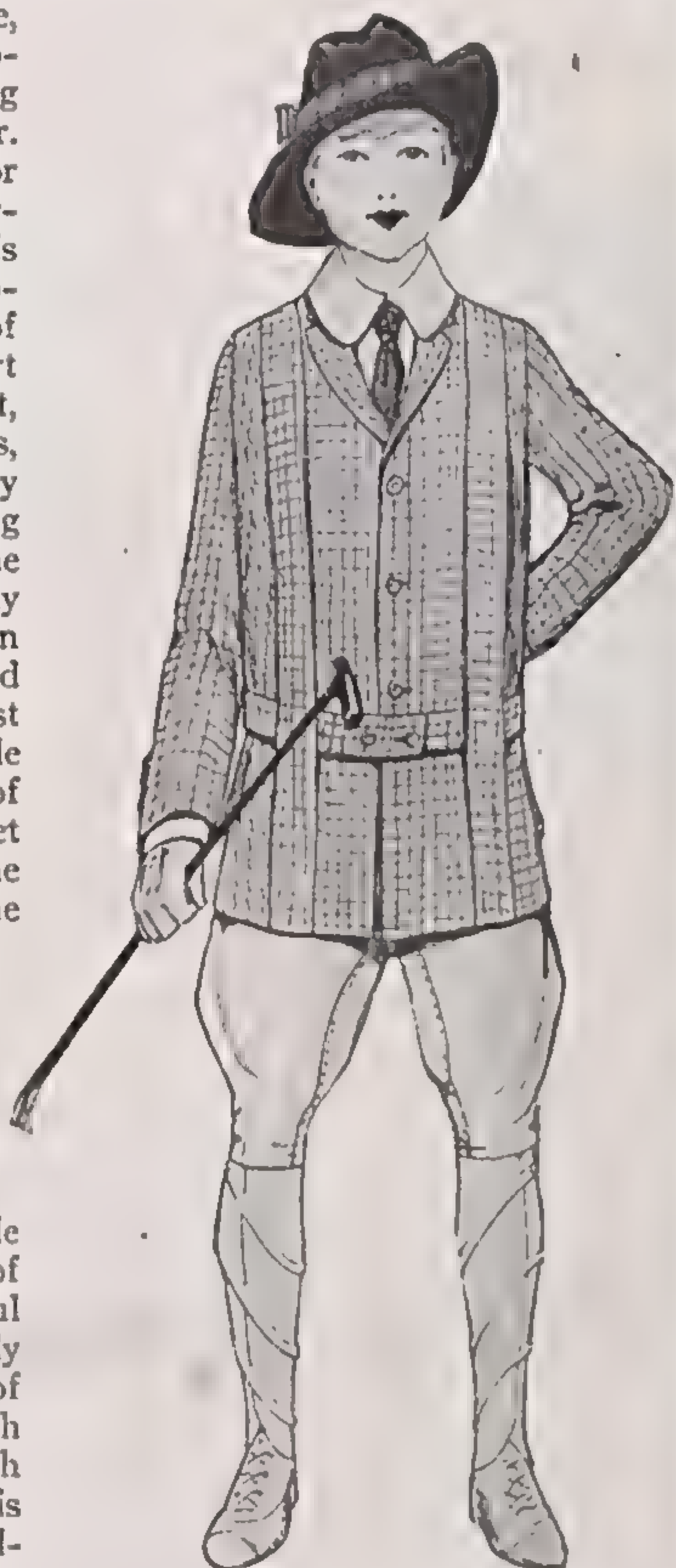
Little Jack Whitney, the son of Harry Payne Whitney, on his favorite pony at the Madison Square Horse Show

OUTDOOR sports and, above all, horsemanship, are more and more taking a fixed place in the education of the young American. The English child may be said fairly to jump from the cradle to the saddle, and now American boys and girls are scarcely less precocious. The skill of the youthful riders at the last New York Horse Show made the children's events among the most, interesting on the program.

Among those who rode, none elicited more applause than the young sister-in-law of Mr. Frank Gould, famous for his enthusiasm and interest in horse-flesh. She is photographed in the upper, left-hand corner of the page, clad in a smart English paddock coat, worn with breeches, leather puttees, heavy gloves, and a soft, rolling hat of brown suede. The coat is cut with slightly flaring skirts, buttons in single-breasted effect, and is finished with a breast pocket and low, side pockets in the skirts of the coat. If the gauntlet gloves are not worn, the rider usually leaves the ordinary gloves unbuttoned, turning them back over the wrist.

#### A GOOD STYLE RIDING SUIT

Shown in the middle photograph at the top of the page is a youthful equestrian in a smartly cut riding costume of mixed gray, mannish cloth. This coat, which is cut on straight lines, is worn with the usual riding breeches to match. The jockey cap, worn low on the head, is of black velvet, banded narrowly in a grosgrain ribbon



A good style riding suit for the young horseman consists of khaki breeches and a Norfolk or dark blue sack coat

## The YOUNGER GENERATION



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Miss Grace Holm, winner of several prizes at the New York Horse Show



For the girl who rides, a correct costume is a checked Norfolk coat and breeches, cap to match, and leather puttees

which ties in a tailored bow at the back. With the soft blouse is worn an Eton collar and a dark four-in-hand.

The riding blouse is usually of linen or of China silk, secured at the waistline with a belt which is provided with buttons for the fastening of the breeches. Smart models in plain linen may be had for \$2.50, and those in China silk with plaited fronts cost \$4.75. A jockey cap in velvet is priced at \$3.95 at a shop well known for its large and extensive line of children's riding clothes.

#### TOP COAT AND NORFOLK

Norfolk riding suits in shepherd's check for little girls, like that illustrated in the lower, right-hand corner of the page, are priced at \$29.50. Leather puttees in calf and pigskin are priced at \$5.50, cape gauntlet gloves at \$1.50, and slender whips or heavier crops from 75 cents up.

An attractive model for a top coat, which may be of tweed or covert coating, is shown in the middle, lower illustration. This garment is most useful to wear over a riding habit before or after riding or in the rain. It should fit rather loosely and have patch pockets on the sides.

#### RIDING SUITS FOR BOYS

There are two styles in boys' riding suits, both equally popular. The one shown at the top of the page on the right has the breeches and the sack coat of tweed to match, while the other style, shown in the left illustration at the bottom, consists of breeches of khaki and a checked Norfolk coat; a dark blue sack coat is also good style. With both suits, tan lace boots and tan puttees are worn, and either a cap or a soft felt hat is the correct complement.



# HOW TO CRISS-CROSS STORIES



**S**TITCHING many little crosses on coarsely woven materials in strangely grotesque designs is one of the most elementary forms of needlework. During the last year it has been revived from the dim past, when our grandmothers, as children, toiled over samplers that pointed in colored threads the written moral of being a good girl. Naturally the revival of this old embroidery has brought with it some twentieth century changes, not in outline, of course, but in the variety of new designs and the novel uses to which these designs are put. They decorate household linens for the country home, furnishings for the nursery, and the clothes of the little ones who dwell therein, and even grown-ups find them a quaint addition to certain types of blouses and dresses.

Because the designs are so simple and the work so easy and quick, it is a form of embroidery that should appeal to the woman of limited income, for she can make many things for herself and her home of inexpensive materials, that become at once delightfully personal by the use of a little cross-stitching in a design especially hers.

## HOW THE WORK IS DONE

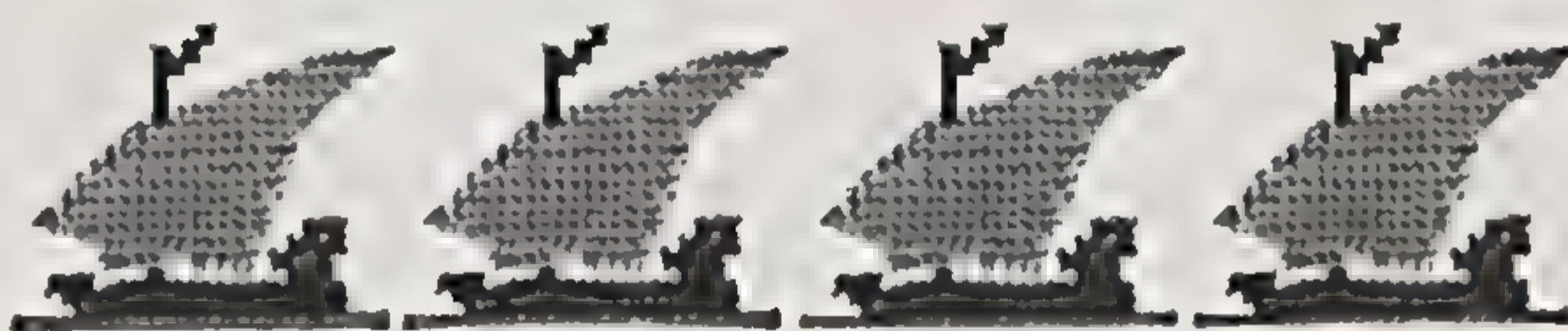
Cross-stitch work is done with greater ease and better effect when the design is worked out by counting stitches, than when a design, stamped on the material, is followed. To facilitate the counting of the stitches, a special sort of canvas, which is sold by all art needlework shops, is used. It is a coarse net and is basted over the portion of the material to be embroidered. The stitches are taken through this canvas into the material beneath. When the embroidery is completed, the canvas is raveled and the threads pulled from beneath the stitches. The canvas ranges from number one, which is of a coarse mesh, to number eight, in which the threads are very fine. By using canvas of different meshes the size of the stitch can be exactly regulated without straining the eyes.

Many materials adapt themselves to this style of embroidery, but the linens, crashes, and canvases are particularly good, and have the added virtue of retaining their beauty even after repeated laundering.

## SAMPLER DESIGNS FOR CHILDREN

One of this season's most attractive bits of designing is seen in the cross-stitch embroidered nursery table runners and towels, sold by one of the Arts and Crafts shops. These designs illustrate Mother Goose Rhymes and other stories familiar to children. The table runner borders illustrating "The Animals Entering the Ark," "Old King Cole," "The Zuyder Zee," the fable of "The Fox and the Crane," "Goose Girls," and

An Old Form of Simple Embroidery  
Which Upon Its Revival, Has Suggested So Many New Possibilities  
for Quick and Effective Decorations



Themes from the children's favorite stories can be prettily developed in this quaint, colored embroidery

Designs by Martha Feller King



"The Soldier Boys Marching" have individuality and character, and seem especially appropriate for use in a child's room. The heavier linens make excellent runners, but medium or light-weight, white or cream linen is more generally preferred for the towels.

To anyone familiar with the cross-stitch and the running stitch often used in combination with it, their possibilities and decorative value, especially on children's garments, are apparent. For instance, on any simple dress for a child, the little boat or the tree illustrated on this page would be very pretty embroidered on the points of the turn-down collar, on the cuffs, and on the belt, if there is one. Lingerie acquires an added prettiness and value in the child's eyes if each little garment is embroidered with a pet flower in cross-stitch. Pinafores, too, become more attractive by using these angular motifs.

In Hungary where the peasant women all have most elaborate outfits of linen as part of their marriage dower, wonderful bedspreads, which any American chatelaine would be proud to own, are one of their most cherished possessions. These are almost entirely

covered with elaborate designs in the various forms of cross-stitch. Many of these stitches are national in origin—Italian, Spanish, Albanian and Algerian.

For guimpe dresses of serge or linen what could be more attractive and unusual than a fine cotton crêpe or cotton marquisette almost completely covered with cross-stitch patterns in wonderful color combinations, like the waists worn by the peasants of Roumania? These blouses are usually embroidered all over, but if this seems too great a task, a good effect may be produced with only the collars and cuffs embroidered. Or, to kill two birds with one stone, a com-



bination guimpe and blouse may be made which can be worn with a tailored suit; in this case the box plait down the front should also be embroidered, so that the stitching may show prettily at the neck opening of the coat.

## WORKING OUT THE COLOR SCHEMES

Tyrian-dyed embroidery silks, on a fine grade of cream-colored linen, are used for the table runner and towel designs shown on this page. The rose tree is cross-stitched in olive green, No. 182, the stem in a darker shade, No. 787. The roses are a mahogany tint, No. 362, the jar a blue green, No. 425, with handles in golden yellow, No. 163.

For the elephant towel design, drab gray, No. 832, is used. The eye, ear, and tusk are embroidered in black, and the trappings in two shades of red.

The same drab gray is used for the sail of the boat shown in the upper, left-hand corner. The hull is olive green, No. 787, with a water-line of dull blue, No. 423. The mast is in black, surmounted by a scarlet pennant.

The geese at the top of the page are embroidered in dull mahogany, No. 573, with wings of a darker shade, No. 2056. Olive green, No. 182, is used for the ground line and flower form; the blossom is planned in dull reds, No. 573 and No. 362.

For the hull of the ark, in the Noah's Ark table runner, olive green, No. 182, is used, with a cabin of dull tan, No. 581. The elephants are planned after the color scheme of the elephant towel; the camels are drab, No. 2056, with trappings of black and blue, No. 423. The lions are a tawny brown, No. 167, and the wolves dark brown, No. 2095. The general effect is rich though subdued, but at the same time there is enough contrast of values to give distinction to the design.

## BOOKS AND PATTERNS

Those who are interested in the more elaborate designs in this easy form of embroidery should procure the "Encyclopedia of Needlework," which illustrates and describes fully the stitches used for canvas and linen embroidery and also offers many intricate designs, suitable for borders of allover pattern, that can be used in a variety of ways both on personal and household linens. Many of the old tapestry stitches are also shown and these, used in combination with the cross-stitch, produce wonderful patterns that are worthy of richer and more ceremonious backgrounds.

Thérèse de Dillmont, the author of the above book, has also published three volumes on cross-stitch alone, one of which has designs illustrated in colors. Patterns by many designers may be bought by the single sheet as well as in book form.





# THE CARE THAT WILL NOT KILL A CAT



Proud in her many medals, cups, and honors, poses Madame White Chrysanthemum



His Catship, Midnight Son, valued at \$125, is now among the lost, strayed, or stolen



His Majesty Al-Tarek II, a chinchilla king, has his sire's soulful eyes



Her Royal Highness El Mora, though cobby, assumes a superb dignity

Photographs by H. V. Furness



Photograph by C. S. Springer, Chicago

An orange Persian, whose dignity is as inherent as her love of catnip

A GREAT many admirers of highly bred felines are deterred from becoming owners because of the supposed delicacy of these beautiful animals, and the consequent difficulty of raising them. But, as a matter of fact, the long-haired cats require no more careful treatment than any other highly bred animals, and, by conscientiously carrying out a few simple rules, any one may keep them in a state of health and happiness. Good, clean quarters free from dampness and not too warm, clean, wholesome food and abundance of fresh water, are practically all that is necessary for even the most highly bred cat.

Mrs. Connolly, whose well-kept kennels at Roosevelt, New York, are an object lesson for anyone contemplating the rearing of kittens on a large scale, says that her motto in caring for her cats is, "Good, fresh meat and eggs, plenty of fresh air and sunshine, and no medicine." And a very good motto it is. More cats are killed yearly by drugs than by all the ills that cats are heir to. Left to itself, a sick cat will crawl away into some dark corner for a few days and emerge finally, lean and hungry, but either quite well or on the highroad to health, whereas had it been penned up and doctored it would probably have died.

## TO THE HESITATING PURCHASER

The two questions that first present themselves to the prospective cat buyer are color and price. Now, since there is really no fashionable color in cats, the purchaser's special color preference is usually his only guide. In buying a cat with the idea of raising kittens, it must be remembered that it will be impossible to suit all tastes, and one had better specialize in cats of a certain color, getting as perfect specimens of that color as possible and catering to the admirers of that particular type. In doing this one should always buy a strictly line-bred cat—that is one whose parents on both sides, for at least five generations, have all been of a standard coloring. If, however, variety is a requisite, and only one queen can be afforded, it is best to buy a pure bred queen of mixed ancestry who will give several colors in a litter.

It will not pay the beginner, who must keep her cats in the house, to in-

vest in a male cat. It is far better to send the queen to fine studs, choosing those as near home as possible. By this means it is possible to obtain good kittens without a fully equipped cattery.

The price of the cat depends on many things—the quality and breeding of the cat, the season of the year, and, frequently, on how anxious the owner is to sell. Cats of solid color and of pure tone are the most expensive; one can hardly expect to get a solid black kitten, free from off tinges such as gray or brown, with fine eyes and of correct type, for less than fifty dollars, while a queen would command perhaps fifteen less. A blue-eyed white of corresponding color will also cost a pretty penny, especially if of sound hearing, but it is

often possible to pick up very good kittens, of two months or a little over, for ten or fifteen dollars. Recently a young, blue queen of unexceptional pedigree was offered for \$25—an excellent investment for one who wants another queen of that color.

## SOME CATS OF HIGH DEGREE

A wonderfully beautiful black was Midnight Son, whose portrait is shown in the upper, right-hand corner. This handsome young male, valued by its owner at \$125, was stolen or lost, and no trace of him has ever been found—a Charley Ross among cats.

Al-Tarek II, who is shown at the left of the middle group on this page, is one of the loveliest chinchillas imaginable,

though of a class all the shades of which are admirable.

Orange tabbies are especially appealing, and a woman who has bred them for years, both in the Persian and short-haired types, is convinced that they are more easily kept true to color than most other types of cat. There is a beautiful glow and color about them not found in cats of any other color. The solid orange, when free from shading and marking, is very lovely, and the creams,

both solid and tabby, especially when they show the rare and much desired pink tinge, are especially beautiful. A certain lovely, short-haired queen of this particular tint, when dressed in a blue ribbon and posed beside a vase of pink carnations (she always would pose when she saw carnations), was a sight to be long remembered.

## THE POINTS THAT COUNT

For the benefit of those who are not able to attend shows or visit large catteries, a resumé of the essential, good points of a cat may be of assistance in selecting kittens.

Of late years the tendency to breed the cobby or short-legged type has been pronounced, and, providing the body, if a queen, is not too short, this type is rather to be preferred. The head should be large and round with small, well-set ears, wide apart. The nose should be short and show a decided angle or break at its juncture with the face below the eyes, and the eyes should be round and full, and of a color suited to the coat—green if the cat is chinchilla, blue if white, orange for blue or orange coats, and orange or green for blacks.

The coat should be long and dense and have a good ruff. The long feather on the hind legs is a great beauty, quite equal to a fine ruff. The tail should be broad and short, for one too long is apt to be a "tale of woe"; the free feathering of the toes, so that when spread out they look like little tufted mats, is always to be desired.

Even such superficial knowledge as this of that deep, eternal mystery, the cat, should at least prevent such silly mistakes as that of a young woman who refused to buy a glorious white Persian because its eyes were too blue, or that of the woman who, the day after his purchase, returned, with a demand for money refunded, a lovely little silver male, because his tail was too short.



# THE VOGUE PATTERN SERVICE

THE woman with a restricted income, who would be distinctively dressed, is confronted by no small difficulty in trying to follow the new models. She may see dozens of new gowns, either in the shops or in pictures, but, be she never so ingenious with a needle and scissors, it is well-nigh impossible for her to imitate the cut—especially at the present time, when the designs are so fearfully and wonderfully draped—unless she has a competent guide.

Such a guide is a Vogue pattern. And an unusually competent guide it is, and one sure of giving a new, exclusive style, for no sooner is a mode passé than it is discarded from the pattern collection. Moreover, it simplifies the intricate art of dressmaking at every turn.

## MODES FOR EVENING AND AFTERNOON

An evening gown in the very latest mode is illustrated in the middle of the page. Such a model will prove equally appropriate for the present season and for formal summer evening wear. The corsage could be of chiffon edged with rhinestones, the overdress of brocaded crêpe de Chine over spangled net; the latter is caught up at one side by a rhinestone buckle, centered in a rosette.

This pattern, No. 2230/3, has a kimono waist cut on the fold of the goods at the center-back and opened at the left side. The draped underskirt is made over a soft silk foundation, which is seamed at the center-back and opens at the side front. The over-drapery,

Vogue Patterns are the Point of Departure for a Smart Wardrobe on a Limited Income—  
Designs for Afternoon and Evening Gowns



No. 1984/3

No. 2033/3

No. 2230/3

which extends into the pointed train, is cut all in one piece. The materials required, in medium size, are 35½ yards of 36-inch satin, 25½ yards of lace 36 inches wide, 2 yards of 44-inch chiffon, 2¾ yards of 44-inch charmeuse, 3¼ yards of bead trimming. Sizes, 34 to 40 inches bust measure. Price, \$1.

No. 2101/3.—This evening gown may be developed in charmeuse and brocaded satin. The lower part of the bodice consists of wide, crossing bands of Venise lace. The model requires, in medium size, 4 yards of 44-inch charmeuse, 2½ yards of 24-inch brocaded satin, 1 yard of 44-inch flesh-colored chiffon for right shoulder, 1 yard of gold for cord ornament. Sizes, 34 to 40 inches bust measure. Price, \$1.

No. 2033/3.—In this gown the foundation portion of the waist opens at the

center-back. The material is draped in a surplice across the V-shaped neck portion, both back and front. Materials required for waist, in medium size, 2 yards of 42-inch material, 1½ yards of 24-inch material for waist foundation and sleeve caps, ¾ of a yard of lace 7½ inches wide for armholes, ¾ of a yard of 24-inch allover lace for undersleeves, 1½ yards of lace edging 1¼ inches wide for neck and sleeve frills. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

The three-piece foundation portion of the skirt opens at the center-back and is trimmed with two wide bands of lace. Materials required for skirt, in medium size, 5¼ yards of 42-inch material, 3½ yards of lace banding 4 inches wide, 7/8 of a yard of belting, 1½ yards of lace 14 inches wide for back panel of skirt,

1 cordelière ornament. Sizes, 22 to 28 inches waist measure. Price, 50 cents.

Nos. 2228/3 and 2229/3 constitute a distinctly new model for an afternoon dress, and one which would be charming for the spring made of a faille or ottoman silk in amethyst or old-gold.

No. 2228/3.—The waist is cut with a full-length, tucked vest in the front and a square yoke at the back. The trimming section is set into the underarm seams and fastens in the front with a large button. The waist opens at the left side. Materials required, in medium size, are 2 yards of 36-inch material, 5/8 of a yard of 18-inch allover tucking, ¾ of a yard of 27-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

No. 2229/3.—The two-piece skirt used in this costume is cut with a 1½-inch raised waist-line and opens on the left hip. There are a few gathers across the back which are held in place by a small belt. Materials required, in medium size, are 2¾ yards of 36-inch material. Sizes, 22 to 28 inches waist measure. Price, 50 cents.

No. 1984/3.—This graceful evening wrap is cut on the fold of the goods at the center-back, with seams on the shoulders. A 3½-inch puffing bands the edges. Materials required, in medium size, are 3¾ yards of 44-inch material, 2 corded loops for sleeves, and 4 long tassels. Sizes, 34 to 40 bust measure. Price, \$1.



Nos. 2228/3 and 2229/3



No. 2101/3





No. 1744/3

No. 1927/3

"I CANNOT begin to estimate what Vogue patterns save me," writes a woman from Oregon. "With their aid and that of a seamstress at \$2.50 a day, I can turn out frocks which might have been made yesterday at a fashionable dressmaker's." This earnest commendation surely suggests a short cut to economy which, having been proved successful, is certainly worth a trial.

On this page are shown some of the latest models in pattern form. Each description is accompanied by a suggestion for a new spring material to use, as materials share with the design in importance.

#### THE TUNIC AND ITS NEAR RELATIONS

No. 1744/3.—Gown of charmeuse with a sleeveless tunic of brocaded crêpe de Chine bound with a bias border of satin. Materials required, in medium size,  $4\frac{1}{2}$  yards of satin 44 inches wide,  $1\frac{3}{4}$  yards of brocaded silk, 1 yard of black satin for belt and cuffs, and  $2\frac{1}{2}$  yards of silk 24 inches wide for waist and sleeve lining.

No. 2211/3.—Afternoon dress made of faille silk in one of the indefinite shades such as putty or absinthe. The waist opens at left side under vest. Materials required, in medium size,  $2\frac{3}{4}$  yards of 36-inch goods, including girdle and sash; 1 yard of 6-inch lace for jabot,  $1\frac{1}{8}$  yards of 2-inch lace for sleeves,  $\frac{1}{4}$  of a yard of 36-inch satin for rolling collar,  $\frac{5}{8}$  yard of allover shadow lace or net for yoke and standing collar, 16 buttons. The two-piece skirt opens at left side of front underneath tunic. Materials required for skirt, in medium size,  $3\frac{1}{2}$  yards of 36-inch material.

No. 2029/3.—A frock which may be of wool éponge in a plain weave with trimming and underskirt of a brocaded éponge to match. The model requires, in medium size, 4 yards of 50-inch material,  $\frac{3}{4}$  yard of satin 24 inches wide,  $\frac{1}{2}$  yard of lace 3 inches deep for sleeve ruffles,  $\frac{1}{4}$  yard of fine net 19 inches wide for chemisette.

No. 2147/3.—Semi-tailored frock, the waist of which closes in surplice effect and is finished by a shaped collar. Materials required for waist, in medium size, 2 yards of 44-inch material,  $\frac{1}{4}$  yard of 40-inch net,  $3\frac{1}{2}$  pieces of



No. 2213/3



## BETWEEN SEASONS GOWNS in PATTERN FORM



No. 2211/3

No. 2052/3

#### HOW TO ORDER PATTERNS

VOGUE Patterns are cut in sizes 34, 36, 38, and 40 bust measure, and 22, 24, 26, and 28 belt measure. Those on this page cost 50 cents each for waist or skirt, or \$1 for whole costume.

When ordering, be sure to give both the size and the style number of the desired pattern. Remittances may be made by cheque, bills, or money order.

#### CUT TO ORDER PATTERNS

For those who wish their personal ideas carried out in their gowns, Vogue cuts patterns to order from original designs, or from sketches and photographs appearing in Vogue. The prices of this class of pattern are relatively low. Skirts without foundation, \$2.50; with foundation, \$3. Bodices and short jackets, without sleeve, \$1.50; with sleeve, \$2. Princess gowns with sleeve, \$4. Half-length coats, \$2; long coats, \$3.

Cut-to-order patterns for misses' clothes (12 to 16 years) are priced at \$3 for a whole suit, gown, or long coat. Any part of costume, \$1.50. Children's clothes (in regular sizes, up to 10 years), \$1 for whole dress or long coat; 50 cents for guimpe, blouse, or skirt. To individual measurements, \$1.50 for dresses or long coats; 75 cents for separate pieces.

All orders and correspondence should be addressed: VOGUE PATTERN SERVICE, 443 Fourth Avenue, corner 30th Street, New York.



No. 2029/3

No. 2147/3

soutache. The double skirt has a three-piece upper section cut with a seam over each hip and two dart plaits in back, which may be eased into the belt if preferred. Materials required for skirt, in medium size, 4 yards of 44-inch material and  $1\frac{1}{2}$  pieces of soutache.

#### SIMPLIFICATIONS OF DRAPED SKIRT

No. 2151/3.—Afternoon gown suitable for brocaded crêpe. Materials required for waist, in medium size,  $1\frac{3}{4}$  yards of 40-inch material,  $\frac{3}{4}$  of a yard of 24-inch satin for chemisette,  $2\frac{1}{2}$  yards of plaited lace for waist and sleeves. The trained skirt is a two-piece model draped up at the left side under a lapped seam trimmed with buttons. Materials required for skirt, in medium size,  $3\frac{1}{2}$  yards of 36-inch material and  $\frac{3}{4}$  yard of foundation belting.

No. 1927/3.—A diagonal effect is emphasized in this model of prune-colored charmeuse with black velvet sash and écaré lace motifs. The model requires, in medium size,  $5\frac{3}{4}$  yards of material 44 inches wide, 1 yard of satin, for piping and sash, 4 lace motifs.

No. 2213/3.—This semi-tailored gown may be made of one of the new heavy silks or satins relieved with a vest of unstitched tucks bordered by white plush cloth. Materials required for waist, in medium size,  $1\frac{3}{4}$  yards of 54-inch material,  $\frac{3}{8}$  yard of 44-inch material for girdle and roll collar,  $\frac{3}{4}$  yard of 44-inch chiffon for vest and collar,  $\frac{5}{8}$  yard of plush, 6 large buttons, 29 small buttons. The two-piece skirt measuring  $1\frac{3}{4}$  yards at the bottom is slightly gathered at the back to the top of an inner belt. Materials required for skirt, in medium size,  $2\frac{7}{8}$  yards of 54-inch material, 7 large buttons,  $\frac{7}{8}$  yard of belting for foundation girdle. If cutting complete costume,  $4\frac{1}{8}$  yards of 54-inch material are required for both waist and skirt.

No. 2052/3.—Cassock model made of old-gold charmeuse with lace neck frill and black silk girdle. The skirt is three-gored and banded with box-plaiting. The model requires, in medium size,  $4\frac{3}{4}$  yards of 44-inch charmeuse,  $\frac{7}{8}$  yard of frilling,  $\frac{3}{4}$  yard of 24-inch satin.



No. 2151/3



# THE OCCASIONAL WARDROBE REQUISITE



No. 1726/3



No. 1592/3



No. 1697/3

**"VOGUE** helps most by teaching what to

buy," has often been said or written by enthusiastic readers. And this is as true of the pattern as of any other service of Vogue. For example, in the less usual dress requirements, such as bathing suits, sports suits, and maternity dresses, the patterns are as well cut, new, and smartly designed as is that of the latest evening gown.

The woman now going south who wants a bathing suit will find in the one illustrated in No. 2123/3 a style impossible to find ready to wear and expensive to have made. Yet with a seamstress and a Vogue pattern it could be made in less than two days with the assurance of modishness—plus economy.

The pattern, which includes knickerbockers, is designed with waist and skirt in one piece and fastened down the front. The waist is belted at back and sides with a stitched band. The model requires, in medium size:  $2\frac{3}{4}$  yards of 42-inch satin, 1 piece soutache braid,  $\frac{1}{2}$  yard of satin ribbon for neck bow. The knickerbockers require  $1\frac{1}{2}$  yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, \$1.

## SPORTS AND STREET SUITS

A sports suit is shown in No. 2131/3, which is practical in the extreme. The skirt could be made of awning cloth with the jacket of ratine trimmed to match the skirt. Materials required for coat, in medium size:  $2\frac{3}{4}$  yards of 36-inch material,  $\frac{1}{2}$  yard of striped material for collar, revers, and cuffs,  $2\frac{1}{4}$  yards of 36-inch lining material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

The three-piece skirt, which fastens with buttons and buttonholes at the side-front, is mounted on an inner belt. A slight fullness is allowed at the top of the belt across the back. Materials required for skirt, in medium size:  $2\frac{3}{4}$  yards of 36-inch material and  $\frac{3}{4}$  of a yard of foundation belting. Sizes, 22 to 28 inches waist measure. Price, 50 cents.

No. 1830/3.—Coat suit of faille silk with a single-breasted coat fastened low with a fancy button. The six-gored skirt, which opens to the left side of the

## A Randon Selection of Patterns Ranging from Bathing Suit to Top Coat Exhibits the Prevailing Excellence of Vogue Models



No. 2123/3

front under a plait, has a front panel of three plaits on either side of the center-front seam, and a seam on either hip. The model requires, in medium size:  $3\frac{1}{2}$  yards of material 36 inches wide for the coat, and  $5\frac{1}{2}$  yards for the skirt, and  $3\frac{1}{4}$  yards of silk 36 inches wide for coat lining. Price, 50 cents for coat or skirt.

No. 1726/3.—Kimono blouse of brocaded silk with yoke and cuffs of lace, and bias folds and buttons of plain silk. The model requires  $1\frac{1}{8}$  yards of material 36 inches wide,  $\frac{1}{2}$  yard of lace 24 inches wide, and  $\frac{1}{4}$  yard of silk 24 inches wide, cut on the bias. Price, 50 cents.

No. 1697/3.—Blouse of crepe meteor trimmed with bands of brocaded trimming, edged with net frill. Materials required, in medium size:  $1\frac{1}{2}$  yards of material 45 inches wide,  $1\frac{1}{2}$  yards of trimming, and 2 yards of net or lace frilling. Price, 50 cents.

## A MISCELLANY OF MODELS

No. 1772/3.—Motor coat of wool velours with cuffs and revers of black-and-white-striped satin. It is double-breasted and trimmed with buttons; the sleeves are cut in one piece with the side portions fulled into body of coat. Materials required, in medium size: 5 yards material 40 inches wide, 1 yard satin 24 inches wide,  $4\frac{1}{2}$  yards satin 36 inches wide for lining. Price, \$1.

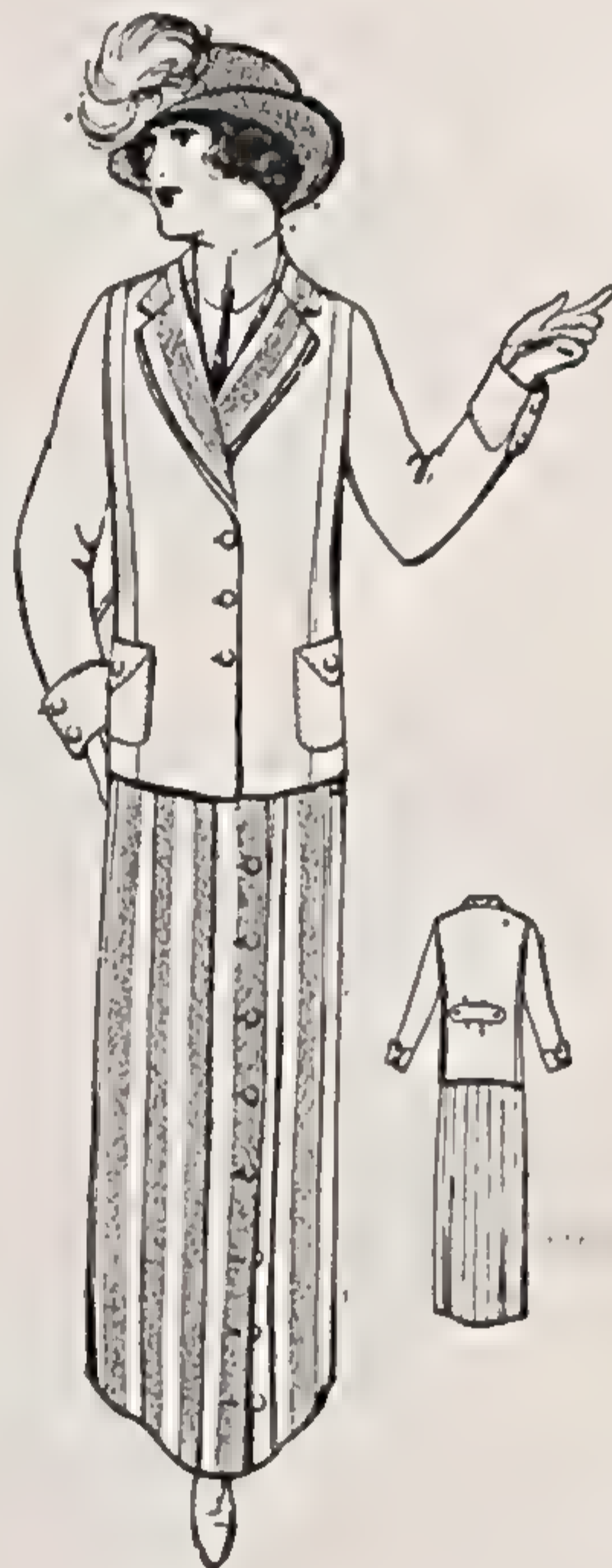
The problem of maternity dresses is best solved by one of very simple character but so cut as to overcome as much as possible the defects of the figure. The bertha and long ends tend to do this in No. 1737/3, and the tunic skirt gives a broken line which helps the general appearance. In this as in all such dresses, the necessary expansion of the skirt is carefully considered; here the simple device of gathers is used instead of the more clumsy plaits. This dress could be made of silk cachemire with the fichu of marquisette and the yoke, cuffs, and fichu border of lace. The skirt is made with a gathered tunic and a slightly circular underskirt—which is attached to a silk drop skirt. The skirt may thus be easily lengthened at the front by lowering the under-flounce. Materials required, in medium size:  $4\frac{1}{2}$  yards of cachemire 40 inches wide,  $3\frac{3}{4}$  yards of marquisette 52 inches wide,  $2\frac{1}{2}$  yards of lace edging,  $\frac{1}{2}$  yard of all-over lace, and  $2\frac{1}{2}$  yards of silk 24 inches wide for waist and sleeve lining. Price, \$1.

No. 1592/3.—Tea-jacket made entirely of ribbon and lace insertions. It is fitted to the figure at the front by means of black ribbons tied through embroidered eyelets. Materials required, in medium size: 5 yards of ribbon  $3\frac{1}{2}$  inches wide, 8 yards of lace insertion  $3\frac{1}{2}$  inches wide, and  $1\frac{1}{2}$  yards ribbon. Price, 50 cents.

All these patterns are cut in women's sizes, 34 to 40 inches bust measure, and 22 to 38 inches waist measure.



No. 1772/3



No. 2131/3



No. 1830/3



No. 1737/3





## THE JUNIOR PATTERN DEPARTMENT

**G**REATER savings may be effected in making rather than buying in the department of children's clothes than in any other. This is partly because the well-dressed child of to-day is simply dressed. Her play frocks are of such character as No. 2069/3, made of light-weight serge or heavy crash with embroidered linen or batiste collar and cuffs and low hung, patent leather belt. The coat waist has a double-breasted closing, and sleeves set in stitched armholes. The model requires 3 yards of crash, 36 inches wide,  $\frac{1}{4}$  yard of batiste. Sizes, 6, 8, 10, 12 years. Price, 50 cents.

A younger child wears rompers, such as No. 2071/3. These made of tan linen (an excellent color, as it does not soil easily) with a bit of embroidery in the square yoke, outlined with bias folds of the material, and with the belt and pocket, are far removed from the usual checked gingham affairs. The model requires 3 yards of linen, 36 inches wide. Sizes, 2, 4, and 6 years. Price, 50 cents. Price for pattern of bonnet, 50 cents.

### AFTERNOON AND PARTY FROCKS

Afternoon dresses for children from five to ten years of age, are smartest made of piqué, sheer linen, or possibly a French silk and wool serge. No. 2077/3 is severe enough in line to suit piqué or one of the finely ribbed cottons; it is trimmed with inserts of colored linen or finely tucked batiste and caught up with a rosette. The neck and sleeves are finished with a frill of Valenciennes lace. The model requires  $2\frac{1}{2}$  yards of piqué 27 inches wide,  $1\frac{1}{2}$  yards of lace, 1 yard of satin 24 inches wide, 18 pearl buttons to trim and fasten the dress. Sizes, 4, 6, 8, and 10 years. Price, 50 cents.

No. 2001/3 is the copy of a French frock in a crinkly crêpe trimmed with soutache braid and buttons, or it might be made of sheer handkerchief linen with lace insertions. The model requires  $2\frac{3}{4}$  yards of 36-inch material, 12 yards of braid, 6 dozen buttons. Sizes, 4, 6, 8 years. Price, 50 cents.

A party frock is typified in No. 2003/3, which shows an attractive use of allover embroidery. This may be as sheer and fine as inclination dictates, but very lovely Swiss embroidery may be bought inex-

Vogue Patterns for Children Are Cut with the Same Perfection and Regard for Advanced Styles That Mark Those Designed for Adults

in No. 2078/3 and 2002/3. The former is designed with the raglan sleeves running into the neck and outlined with stitching. The model is strictly tailored, single-breasted, and fastens with two large pearl buttons; similar buttons trim the flaps of the side pockets. The model requires 3 yards of 24-inch material. Sizes, 6, 8, and 10 years. Price, 50 cents.

No. 2002/3 is a double-breasted coat attractively belted; it requires 3 yards of 36-inch material. Sizes, 8, 10, and 12 years. Price, 50 cents.

### FOR THE GIRL IN HER TEENS

The girl in her teens is much more difficult to clothe than a child. The "awkward age" seems to cover an indefinite period when the greatest care in dress must be exercised. And at such a time, a much happier result can be obtained by selecting a suitable design and carefully fitting a dress than by taking the chances of ready-made clothes, be they never so excellent. The appearance of the tall, over-thin girl would be greatly improved by a belted tunic waist and a triple skirt, such as No. 1933/3. This made of a rough material such as éponge in a dark color, would be serviceable now under a top coat and later would answer for spring wear. The model requires  $4\frac{1}{2}$  yards of material 40 inches wide,  $\frac{3}{8}$  of a yard of batiste. The high-waisted skirt opens on the left side, with seams over the hips. Sizes, 14, 16, and 18 years. Price, 50 cents for waist or skirt.

No. 2021/3 is a young girl's evening gown suitable for a soft silk or linen material with the yoke and the upper part of the sleeve and the hem of the skirt of heavy lace. The kimono waist, slightly raised at waist,

opens at center-back. Materials required for waist, in medium size,  $1\frac{1}{4}$  yards of 44-inch material,  $2\frac{1}{4}$  yards of trimming 5 inches wide,  $2\frac{1}{2}$  yards of ball trimming,  $\frac{1}{3}$  yard of material 27 inches wide for girdle. Sizes, 14, 16, and 18 years. Price, 50 cents.

The two-piece skirt, cut with the center-front and center-back on the fold of the goods, opens at the left side. Materials required for skirt, in medium size,  $2\frac{1}{4}$  yards of 44-inch material and  $1\frac{3}{4}$  yards of band trimming 5 inches wide. Sizes, 14, 16, and 18 years. Price, 50 cents.



pensively, especially if a remnant is found. The waist is cut in kimono style, and the close-fitting sleeves are edged with tassel trimming. The skirt flounce of the embroidery falls over an applied hem edged with ball fringe. The model requires  $2\frac{1}{4}$  yards of bordered material and  $2\frac{1}{2}$  yards of tassel trimming. Sizes, 4, 6, and 8 years. Price, 50 cents.

### COATS FOR LITTLE MAIDS

Coats suitable for heavy materials, such as serge and Bedford cord, and double-faced cloths, are shown



# "ARTICLES de PARIS"

ONE of the things that goes to make the shops along the rue de la Paix and the Avenue de l'Opéra a delight to the beauty-loving woman is the display of the so-called "*Articles de Paris*"—lamp-shades, boxes, bags, caps for theatre and boudoir—in short, all the little nothings that are so enchanting with their masses of lace, ribbon, and soft silk in faded tones. Of the shops noted for these articles, Maison Boyer, though small in size, is one of the most famous, and its inimitable models have for many years been shown in America by exclusive importers. But lovely as are these importations, the choicest models are kept within the walls of the little shop, to be sold only to its own private clientele.

## LIGHTING THE BOUDOIR

Here it is that one discovers the delightful little French lamp-shades that have recently come into much favor with American women. None is more truly Parisian than the elaborate little "*veilleuse*," as the light-subduing shade for the night lamp is called. The model illustrated in the lower, left-hand corner is made in two parts. A lower basket portion, covered with ruffles of gold lace and silk, contains the electric bulb, and an upper part, forming the shade, is made of a framework of silk wire, covered with thin, pink silk, to which are attached the ruffles of lace, the wreaths of different colored roses, and the exquisite gold lattice-work embroidery. The shade is joined to the lower basket portion with a loop and bow of heavy, double-faced satin ribbon, in a clear shade of blue.

The beautiful shade shown in the lower, right-hand corner is made of four *pointe de Venise* medallions, of gold net and rose trimmings over a foundation of pale rose. The medallions are embroidered in gold with a dragon design, and are banded, top and bottom, by gold insertion of heavier texture, outlined with tiny, rococo roses. Festoons of these roses hang in a point to the center of the medallion, where they are finished with a fine, hand-worked tassel of gold. On either side of these medallions, which are placed on opposite sides of the shades, are inserted pointed pieces of cream-colored *pointe de Venise* run with threads of gold and different colored silks. They extend below the bottom of the framework and are edged with heavy, gold cord fringe, which also trims the bottom of the entire shade.

## A BAG OF THE EMPIRE PERIOD

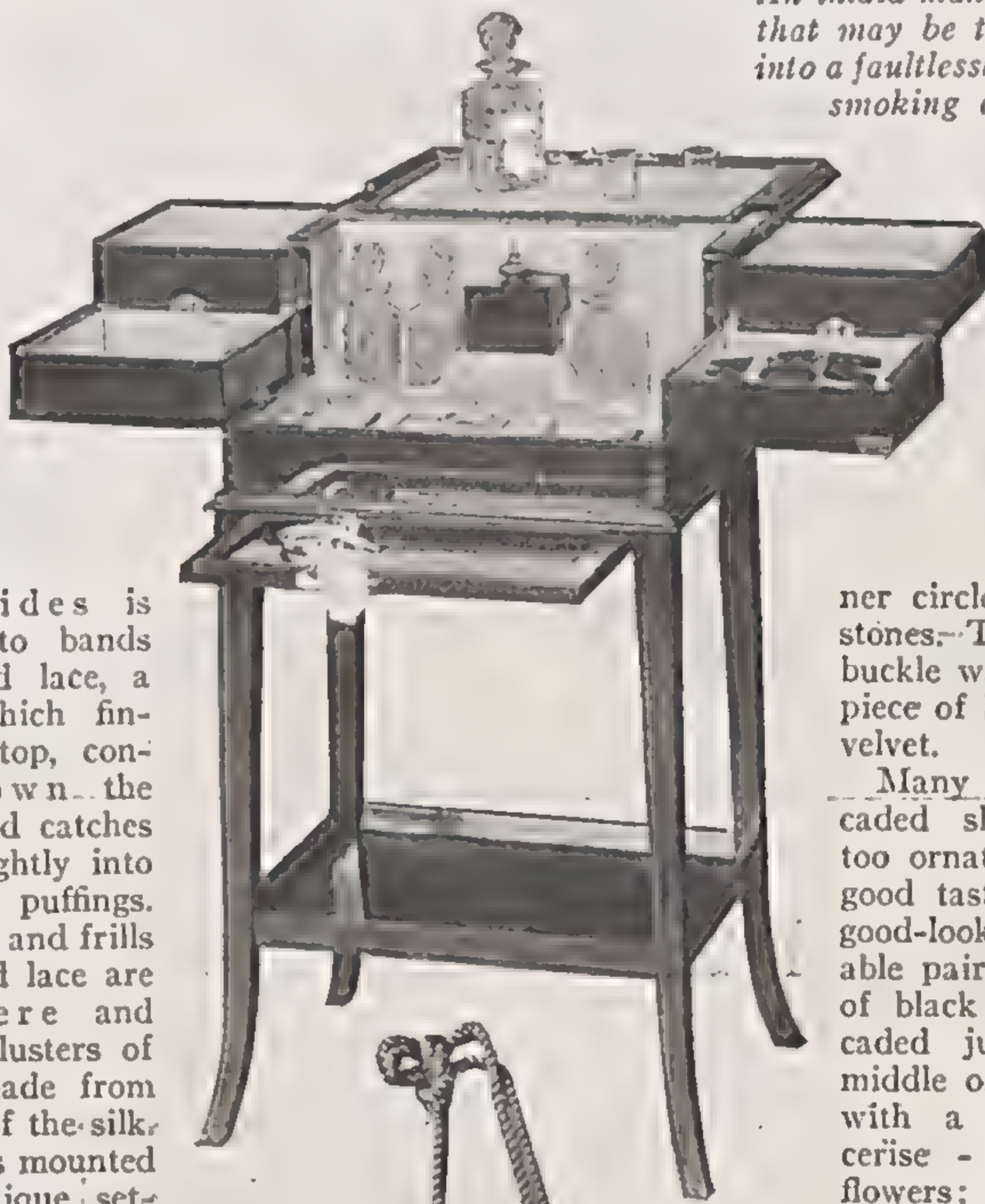
The photograph in the middle of the page shows a theatre bag made from a piece of rare, old blue silk, embroidered with pink and yellow flowers. The silk

at the sides is shirred into bands of old-gold lace, a frill of which finishes the top, continues down the middle, and catches the silk lightly into rows of puffings. The bands and frills of the gold lace are dotted here and there by clusters of flowers, made from ravelings of the silk. The bag is mounted in an antique setting of heavy, hand-carved silver, and is carried by means of a cord of dull gold.

## FANCIFUL SLIPPERS

The rich materials, especially the cloth of gold or silver, which makes these bibelots so charming, are now being used for slippers. With these are worn large buckles of rhinestones interspersed with colored stones in the same shade as the brocade. A stunning slipper in silver cloth, run with gold threads, was brocaded in a dull shade of raven-blue, and was ornamented by an oval buckle of rhinestones set in platinum-finished silver, with an outer edge composed of pear-shaped sapphires set at right angles to the in-

This is the Name Given to Those Lovely and Preeminently French Trifles, Many of Which Conceal Genuine Utilities Beneath Their Lovely Exteriors



An inlaid mahogany table that may be transformed into a faultlessly equipped smoking cabinet

ner circle of rhinestones. Through the buckle was drawn a piece of blue ribbon velvet.

Many of the brocaded slippers are too ornate to be in good taste, but one good-looking, wearable pair was made of black satin brocaded just at the middle of the vamp with a wreath of cerise-colored flowers; the rest of the slipper was of the plain satin. The outer sides of the heels were of plain cerise satin, the inner part, next to the sole, of black. On these slippers were posed narrow, oval buckles, each composed of a central topaz surrounded by four rows of small, cut steel beads.

Buckles of rhinestones worn on slippers of black satin have the open-center filled by a crush of satin, velvet, or tulle, in the same shade as the stocking and the gown. This is a practical idea as it allows one to have matching foot-gear for various gowns at small expense.

The small clasps of rhinestones, which slip over the flat bow-knots of

the little tulle and ribbon brooches, are now being used with good effect as ornaments for slipper bows. The ribbon, or preferably tulle, is tied in a double bow without ends, about two inches long and an inch wide, with the knot covered by the slide of brilliants.

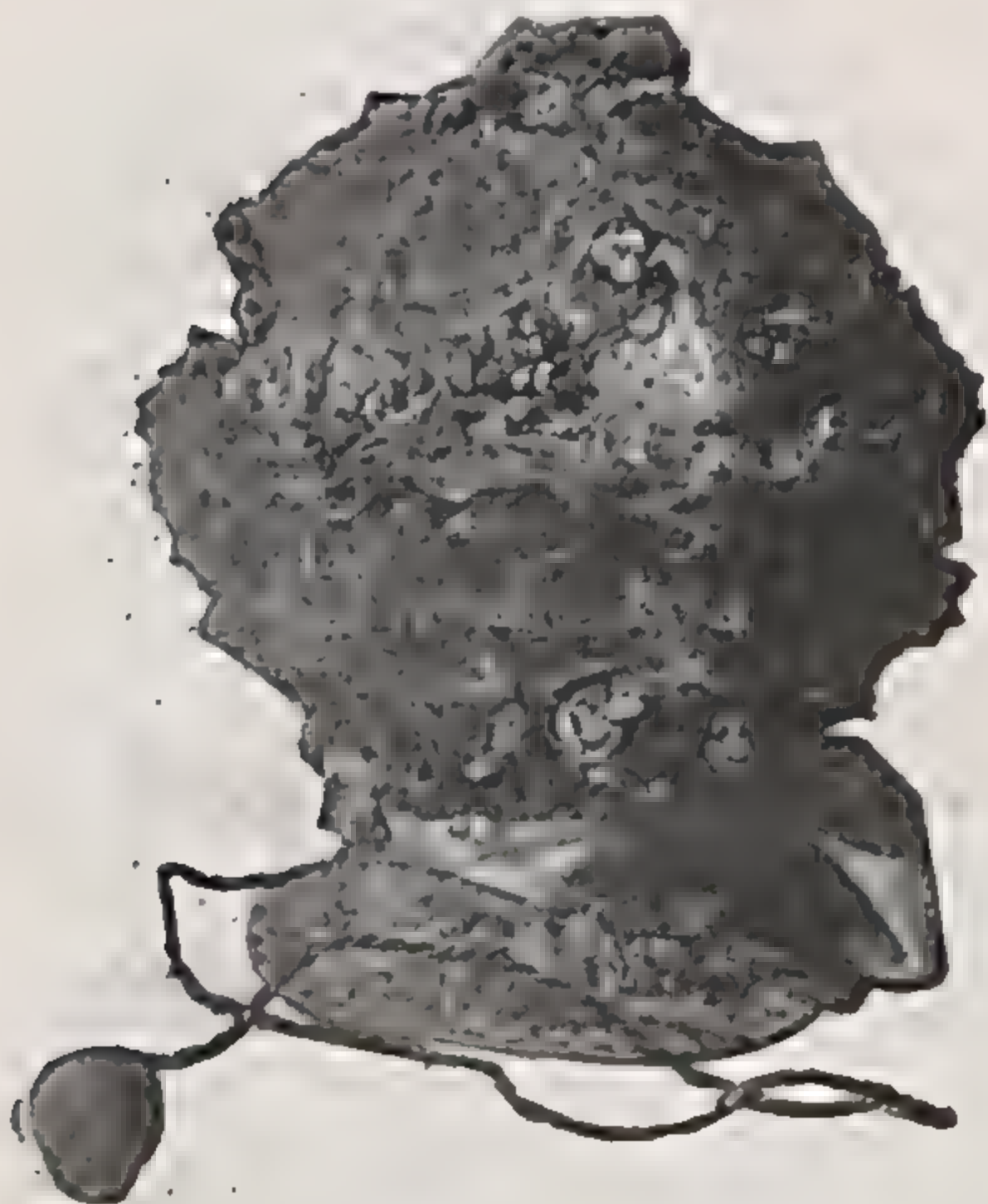
## AT LAST, THE PERFECT TEAPOT!

Eminently practical yet artistic in finish is the teakettle shown at the bottom of the page. How to keep the tea hot when once the boiling water has been poured upon the leaves, how to keep it at the same strength for the second cup without altering its taste, and free from the injurious taint of the tannin—these are questions that have long perplexed the discriminating tea drinker. At last the problem has been answered in the most satisfactory manner by the teakettle invented by Kirby Beard & Company, which, needless to say, has straightway achieved popularity.

The nickel-plated kettle is suspended on its standard over a spirit lamp in the usual way. The difference lies in the cover which opens only at the front, and in the handle which springs from the top instead of from the back. It is the cover which contains the secret, for inside, fitted closely to the top, is a perforated partition. The kettle is filled with water to a certain point and set to boil over the spirit lamp. When the water is boiling, this lid is raised, tea leaves are placed in the compartment, and the kettle is tilted back on its standard, whereupon the boiling water rushes in upon the tea, and the infusion takes place. When the beverage is brewed to sufficient strength, the kettle is returned to its normal position, and the tea is ready to be poured. Since the tea leaves are in contact with the water only when the kettle is tilted, the brew is kept hot by the flame of the lamp without danger of increasing its strength or spoiling its flavor.

## A SMOKER'S TABLE

Another product of the ingenuity of this firm is the smoker's mahogany table depicted at the top of the page. When closed, it looks like a small and handsomely inlaid cabinet table. It opens, however, and reveals a porcelain-lined interior wherein are stowed all the necessities and comforts dear to the heart of the smoker. Its middle compartment contains four cut-glass bottles for whiskey and liqueurs, twelve glasses, five crystal ash trays, a cigar-cutter, and three boxes for cigarettes, while on either side, arranged on sliding hinges, are two mahogany boxes for cigars. The cover of the table opens back to form a tray at the top, while a second tray pulls out from under the middle compartment.



An elaborate little "*veilleuse*" with which to shade the night lamp



A combination kettle and teapot that brews the ideal cup of tea



Shade of old-gold and roses designed for the tall bedside electrolier





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## THE ORDER of the BATH

"THIS is to give notice to my honoured masters and ladies and loving friends that Lady Butterfield gives a challenge to ride a horse or leap a horse, or run afoot, or hold, with any woman in England seven years younger but not a day older, because I won't undervalue myself, being now seventy-four years of age." So runs a delightful advertisement which appeared in 1700 at Wanslead, Essex, England. Is it not an inspiring proof that exercise preserves youth? Exercise and the bath are the two handmaidens of beauty, and one practically includes the other, or should.



can be sprayed or dashed with cold water in which a handful of sea salt has been dissolved. If the sea salt is unpleasant, a good toilet vinegar or some *eau de beauté* may be substituted. Which is used is purely a matter of individual preference; the essential thing is to open the pores of the skin by the bath and follow

it by abundant friction. Dry with a rough towel, and finally go over the body thoroughly with a dry flesh brush; this brings up the circulation—that retainer of youth.

It is only by experimenting that the frequency and temperature of baths which best agree can be determined. No arbitrary rule can be laid down. In some cases a hot sea-salt bath restores the vitality as much as three or four hours of sleep. The following formula is prescribed by a well-known French physician, who recommends it to be a sovereign remedy for the "blues" and wakefulness:

Sea salt.....4 ounces  
Spirits of camphor....2 ounces  
Spirits of ammonia...2 ounces  
Pure alcohol.....8 ounces

Add sufficient hot water to these ingredients to make a full quart. First dissolve the salt in the hot water and let it stand until cool. Pour into the alcohol the spirits of ammonia and camphor, add the salt water and shake well; then bottle for use. Wet the body with this, then rub vigorously until the skin glows.

The following French recipe for soap paste to be used in the bath in place of soap is highly endorsed by Parisian beauties:

Strained honey.....50 grams  
White soap, shaved..40 grams  
Tincture of benzoin..10 grams  
White wax.....30 grams  
Storax .....10 grams

Melt the honey, soap, and white wax in a double boiler. Add the tincture of benzoin and storax when the honey mixture is taken from the fire. Pack into a large jar and use instead of soap.

The toilet vinegar mentioned before as a substitute for sea salt may be made after the following formula of Dr. Caissarato's:

Rose water.....1 pint  
Simple tincture of benzoin .....½ ounce  
Tincture of myrrh....10 drops  
Glycerine .....10 drops

One of the most efficacious baths for tired, nervous women is made after the following recipe:

Rosemary tops.....1000 grams  
Boiling water.....10 quarts  
Bicarbonate of soda. 250 grams

Make an infusion of the leaves and boiling water; let it stand half an hour, strain, add the soda, and pour all into the warm water prepared for the bath. This bath has a calming effect, and must, of course, always be taken warm.

Oatmeal bags dropped in the bath not only soften the water and impart to it a delicate fragrance, but they whiten and improve the texture of the skin. Make bags of cheesecloth, about four inches square, and fill with the following:

Oatmeal .....5 pounds  
Florentine orris-root (powdered) .....1 pound  
Almond meal.....1 pound  
Old Castile soap, scraped to a powder ... ½ pound

### THE BEAUTY BATH

Beauty baths are thoroughly understood in Europe, but in America, although we pride ourselves upon our bathing facilities, outside of the habitual hot or cold tub with the application of an often impure soap, we know little of baths, and the aromatic or medicinal bath is seldom used. According to Dr. Caissarato, one of the most famous beauty specialists, bathing is one of the principal assets to the beauty of the well-groomed woman as well as of her who is anxious to keep at a respectful distance those tell-tale lines that are the first signs of vanishing youth.

Soap pastes, dried herbs, or oatmeal bags should be used in the place of highly perfumed soaps, which are generally made of alkalines and animal fats. Dr. Caissarato disapproves of the hot, soapy baths that American women indulge in daily. These so-called cleansing baths are bound to make the flesh flabby and wrinkled. The outer layer of skin is dried and shriveled from the persistent use of both soap and hot water, the natural oil is gradually absorbed, and the shrinking of the epidermis produces wrinkles.

### BRISK EXERCISES

If it is possible, spend a few moments before the bath in rousing the blood with brisk exercises. Stand with the weight of the body on the balls of the feet, which should be spread at an angle of forty-five degrees, and with the knees straight. Place the palms of the hands upon the hips, thumbs forward, fingers down. Bend the body forward while pressing the stomach firmly to form a pivot on which to swing the upper part of the body. Then bend backward as far as is possible without straining, always keeping the back as straight as possible; then pull upward from the abdomen or just below the waist-line, and twist slowly from side to side. This is one of the best known exercises for a torpid liver. The arm movements, such as are regularly given in Indian club exercises, keep the shoulders from becoming too stout. Reaching, bending, poising, and breathing exercises are especially recommended to women who do not play golf or ride horseback, as a means of preserving the flexibility and active energy of healthful youth. Such exercises assist the digestive processes.

### BATHS WARM AND COLD

After fifteen or thirty minutes devoted to a few simple exercises, either a warm or cold bath is beneficial. If the blood reacts immediately, cold baths act as a powerful tonic to the heart, lungs, and nervous system. But when the vitality is lowered by a cold tub, it should not be indulged in unless recommended by a physician, as it is apt to do more harm than good. After a warm bath the body



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*Morning Frock of Imported Cotton Eponge*

Effectively embroidered in a contrasting color—for instance, gray on rose. Ruche and chemisette of beige-color shadow lace. The back is gracefully draped. Rose, tan and white. \$37.50

*Dancing Frock—Copy of a Robert Model*

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*Afternoon Gown of Crepe Meteor*

Its draped skirt is one of Callot's newest ideas. Vestee and revers of white chiffon are trimmed with cobwebby lace that imitates real maline lace. Girdle, cravat and over-collar of chiffon are of an artistic, contrasting color. Maize, gray and Chinese blue. \$42.50

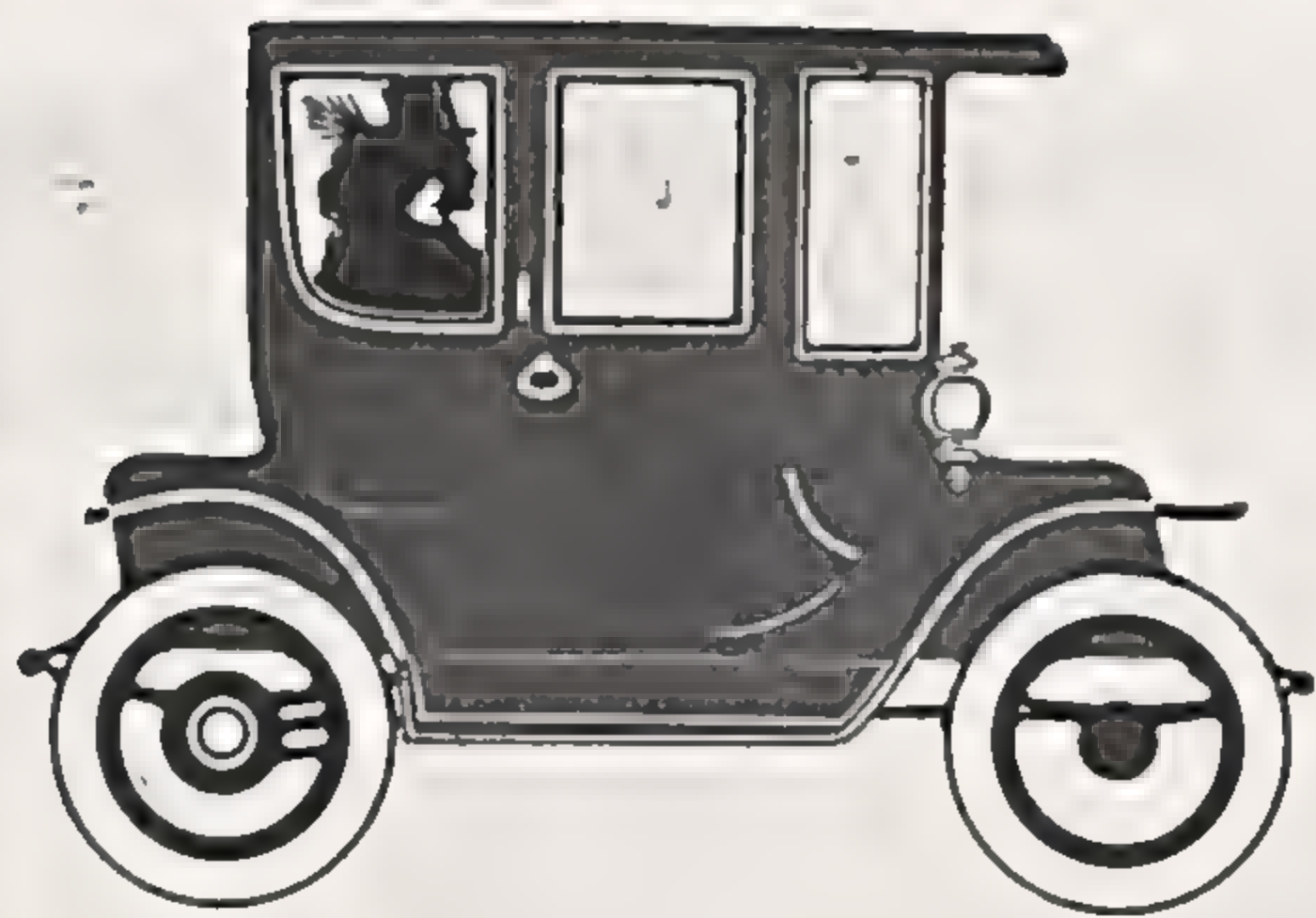
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## WHAT THEY READ

New York as It Is Not, but as Certain More-to-be-Pitied-than-Scorned Authors Would Have Us Believe It Is

**N**EW YORK, like every great capital, is a favorite scene for the novelist. Time was when New York of the Five Points and the early tenements was a region of romance to the readers of Sunday school fiction which had for its chief excuse and merit in the eyes of the orthodox that it was "founded on fact." Just about that time landscapes of the "Hudson River School," done by contract in the Bowery upon continuous strips of canvas yards in length, cut off in sizes to suit rural customers, and set in thinly gilt frames, were hung with pride upon many a village parlor wall, to be valued as "real oil." If the traveled villager happened to recognize or assumed to recognize in the picture a scene pointed out to him when he made the Hudson river excursion, the painting received the final seal of authenticity.

### THE NEW YORK OF MR. HOWELLS.

Perhaps Bowery oils are still sold at \$5 the pair in some remote hamlets, but Sunday school libraries no longer boast the fiction of the Five Points. In the course of forty years or more we have arrived, via Mr. Howells and his immediate predecessors, such as Mr. Richard Harding Davis, at Mr. Robert W. Chambers and his glittering persons and scenes of metropolitan life. It is less than a quarter of a century back to the sober truth and delicate implications of "A Hazard of New Fortunes," but how much further off that admirable bit of quietism seems in the fiction of the great community! Mr. Howells came to his Metropolitan period with none of the glamour upon him that he brought to his life in Boston. Going to that city from the Middle West, he found in its literary group, then all unconscious of the fact that the intellectual sceptre was slipping from the grasp of New England, something like a realization of his dreams as a youth in Ohio, and he leaves upon the reader the impression of standing a bit in awe of the portentous respectabilities that he created to adorn his Bostonian fiction. He was disillusioned as to Boston before he reached New York, and he never had any illusions as to the latter. His vision here was free from any deceptive film of romance, and he showed us the life of the town in its quieter aspects with unerring truth, though the city has never been a favorite with him as the scene for his fiction. Those who do not demand to be stirred with the scandals of the upper world or the horrors of the lower, still return to Mr. Howells, and find essential truth in the quiet pages of his fiction depicting the life of the town.

Mr. Howells, however, has never produced a "best seller," and the readers of current fiction demand an entirely different view of life from that presented in his soberly truthful pages. Robert

Louis Stevenson, while cordially recognizing the mastery of Henry James, cried out against the fiction of the young lady crocheting on the piazza, and demanded action, with a bit of bloodshed, and definite emancipation from the conventions and respectabilities. He would probably have rejected with scorn, however, most current fiction purporting to picture the life of New York.

### RECIPES FOR WRITING.

There are several recipes upon which that fiction as we now have it may be wrought with the reasonable certainty, in the hands of a moderately skilled craftsman, of huge success with readers. Take this: Two couples, each consisting of a busy husband and an idle wife, and a vacation for one husband in the company of the wrong wife; business complications involving the men; a hard Wall Street squeeze to be relaxed at the expense of the woman; a trip to Reno; intervention by a friend with money to burn and a self-sacrificing loyalty; the triumphant rescue of the faithful husband's affairs, and the opportune death of the villain in an automobile accident just in time to permit his widow to complete the inchoate romance of a summer in the Adirondacks. Or this: Take one Wall Street multi-millionaire and the universe at large, an unspeakably beautiful stenographer who knows his secrets but loves another, an eighty horse-power motor car with a villain of the underworld for chauffeur, a powerful politician, a virtuous young lawyer who has saved the politician's neck in a murder trial, and who loves the multi-millionaire's beautiful stenographer, an elegant and seemingly useless gilded youth with muscles of steel beneath his soft exterior, giddy ladies of the world and of the half-world, a kidnapping foiled by the gilded youth with the product of the Steel Corporation in his limbs, a powerful word from the grateful politician, and "Bless you, my children!"

### A NON-EXISTENT SOCIETY

These and other ingredients may be mixed in endless permutations and combinations, and the strain may be relieved by the introduction of comic characters and the epigrammatic pleasantries that have been passing current among the free-spoken folk of the studios for the last five years. A highly effective opening chapter will show us a luxurious club lounging-room, sprinkled with groups of the fortunate adorned with faultless clothes and much addicted to British drinks and the modern equivalent of the talk that goes on among the elegant and reckless guardsmen of Ouida. Nobody in a New York club could talk in this fashion for half a minute without being detected as a pure fraud, but no matter for that; fiction of this sort is not intended for the clubs.

(Continued on page 70)



Registered  
Trade MarkEstablished  
Half a Century

## Fine Table Linens at "The Linen Store"

"The Linen Store" has always maintained the highest standard of quality in its Table Linens.

Our aim has ever been to give our patrons the very best values and to afford them the widest possible choice in designs, sizes and styles.

It is this policy which has brought Mother, Daughter and Granddaughter to our counters during the past fifty-seven years.

Among the latest patterns are the "Celtic," "Lotus and Poppy," "Greek Key and Block," "Empire," "Olympic," "Athenian," and "Laurel with Lattice." Prices range:

### NAPKINS

Per Dozen

20 to 22 inch, \$2.00, 2.50, 2.75, 3.00, 3.50, up to \$16.00  
24 to 27 inch, \$3.50, 3.75, 4.00, 4.50, 5.00, 5.50, up to \$45.00  
29 to 31 inch, \$11.00, 11.50, 12.50, 14.00, 15.00, up to \$75.00

### TABLE CLOTHS

2 x 2 yard, \$2.50, 3.00, 3.50, 3.75, 4.00, 4.50, up to \$15.00  
2 x 2½ yard, \$3.00, 3.50, 3.75, 4.00, 5.00, 6.00, up to \$17.50  
2½ x 2½ yard, \$4.25, 4.50, 5.00, 5.50, 6.00, 6.50, up to \$30.00  
2½ x 2½ yard, \$5.00, 5.50, 6.00, 6.50, 7.00, 7.50, up to \$50.00  
3 x 3 yard, \$13.50, 17.50, 18.50, 20.00, 22.50, 23.50, up to \$60.00

Cloths up to eight yards in length at proportionate prices

*Mail Orders Receive Our Prompt Attention*

**James McCutcheon & Co., 5th Ave. & 34th St., N. Y.**



## Club Cocktails

**A BOTTLED DELIGHT**  
AFTER a morning's shopping nothing will recuperate you so much as one of the delicious CLUB COCKTAILS. They are the correct thing to offer your friends whenever they call. They are both a tonic and stimulant, and fill a distinctive place of their own. Easily served and appreciated by ladies and gentlemen alike. Buy some Manhattan and Martini, and ask your friends which they prefer. Of all TAILS. Specify CLUB COCK-

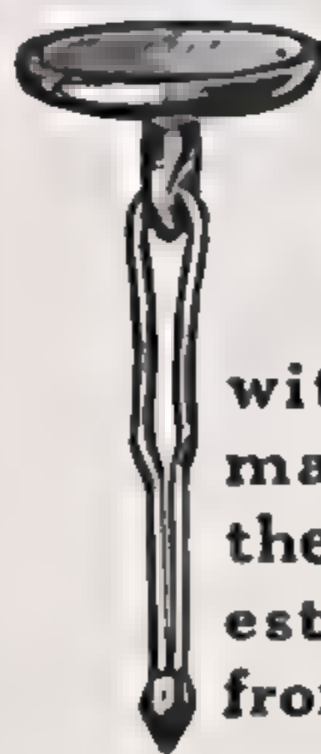
## THE WELL DRESSED MAN

Must have every smallest detail of his apparel perfect in taste and of the best quality. For evening dress wear, the

## Krementz Bodkin-Clutch Studs and Vest Buttons

(With Cuff Links to Match)

appeal to the most fastidious because of their perfect finish and simplicity of operation



*They Go in Like a Needle*



*Hold Like An Anchor*

At the jeweler's you'll find many beautiful styles besides this one, that is made of the finest mother-of-pearl, mounted in platinum.



*Booklet, showing many styles, on request*

**KREMENTZ & CO., 28 Chestnut St., Newark, N. J.**

Largest Manufacturers of High Grade Jewelry in the World

## A Coffee of Royalty

Until Porto Rico came into our possession, little of the delicious coffee grown in the island came to the United States. Practically the whole crop was shipped each year to Europe, where Porto Rico Coffee has been used by Royal Families for over 100 years.

Send 4c postage to the Government of Porto Rico Exhibit, 569 Fifth Ave., New York, for a FREE sample of this "Coffee of Royalty." One trial will convince you that it is worthy of its name.



For sale by

ACKER, MERRALL & CONDIT CO., N. Y.  
CHARLES & CO., 44 East 43rd St., N. Y.  
H. HICKS & SON, 1179 Broadway, N. Y.  
AARON WARD & SONS, Newark, N. J.  
C. M. DECKER & BROS., New Jersey.  
FINLEY ACKER CO., Philadelphia, Pa.  
G. G. CORNWELL & SON, Washington, D.C.  
McCANN & CO., Pittsburgh, Pa.  
B. M. CONRAD, Rome, N. Y.  
HINTELMANN & CO., Lakewood, N. J.  
COUREN'S STORES, Scranton, Pa.  
M. ROSENTHAL & CO., Raleigh, N. C.  
and other large dealers

G. F. Heublein & Bro.  
Sole Proprietors  
HARTFORD  
NEW YORK LONDON





## Some Clever Actresses Wear Regina Hats

A MILLINERY magazine man from the East saw these hats just a few days ago. He said; "There is something about them I cannot understand—I did not know such hats could be made in America." The next day the president of one of the greatest millinery houses in the land saw them and said; "Truly wonderful—where do you get your ideas, how do you assemble the materials?" Some of America's most noted actresses are wearing Regina hats—when "en tour" many of them call at Regina's Kansas City home. A celebrated actor and his leading lady were in lately and he remarked: "Wonderful, wonderful, I've never so appreciated your art as I do now." And so it goes, in every instance; praise for Regina styles. If your favorite shop does not happen to have these styles in hand ask that they be ordered for you.

NOTICE TO DEALERS: Special February exhibits follow  
NEW YORK, Fifth Ave. Bldg. ST. LOUIS, Jefferson Hotel  
CHICAGO, Palmer House KANSAS CITY, Regina Bldg.



## WHAT THEY READ

(Continued from page 68)

but for those who imagine for New York a society that never was on land or sea, and who find their dreams realized in the fiction of high varnish.

### SO SAY THE NOVELISTS

**THE STREETS OF ASCALON**, by ROBERT W. CHAMBERS, is a novel of New York life as it is not lived, but as a good many thousands of persons, both in town and out, have learned from the pages of such fiction to believe it really is lived. In this story Mr. Chambers has shown us a family of bachelors, living together in a joyous and commodious apartment. The young gentlemen are done with a high glitter, the women, for the most part, with a somewhat more sober polish. Mr. Chambers is sometimes bold, but seldom naughty. His description of the old lady who "lay abed with nothing more compromising than a toothache" gracefully steers between these two perils, and the sweet old thing's angry exclamation to the truant youth summoned to her presence for neglect of social duties, "I know damn well you've been nowhere," has a touch of genuine piquancy. Throughout Mr. Chambers's nearly 450 pages his puppets manage to do a vast deal of talking, and, indeed, many of his chapters read as if they had been written to serve as brief "society" farces for the use of rural amateur dramatic clubs. Mr. Gibson's able illustrations gain from the full two pages accorded to most of them. The team of author and illustrator, whatever the origin of the strange coupling, is an uncommonly strong one with the great public that loves social misinformation. (New York: D. Appleton & Co., \$1.40 net.)

**CAVIARE**, by GRANT RICHARDS, is a good story told with singular freshness of style, charm, and humor. It has for one of its backgrounds the gayer quarters of Paris, and Mr. Richards writes of them with the assured ease of one who has familiarly known those glittering scenes. The youthful hero is introduced to us in happy fashion, and the lovely young heroine soon after walks into the story and the heart of the hero with a fascinating grace that makes her beloved also of the reader. Mr. Richards's American multi-millionaire is extremely well done, and the bits of adventure that occupy a good deal of the old gentleman's time and attention are executed without too much exaggeration and with admirable taste. A capital story, Mr. Richards; in fact a difficult task most triumphantly executed. (Boston and New York: Houghton, Mifflin Company, \$1.30 net.)

**A WOMAN OF GENIUS**, by MARY AUSTIN, deserves, by reason of its matter and style, to take a place of its own in current fiction. The picture of life in a middle Western village of the late seventies and early eighties is done with force and truth, and without the immodest treatment of matters sexual so common in some feminine novels of the day. When we come to the dramatic career of the autobiographic heroine, we find the same truth and moderation. The story of struggle, suffering, temptation, and triumph is told without hysteria and with a fine perception of the essential issues of life. This is not a book for very young folk, though it is likely to do most girls good rather than harm. (New York: Doubleday, Page & Co., \$1.35 net.)

**MARY PECHELL**, by MRS. BELLOC LOWNDES, departs from her accustomed field, the story of crime, though of crime and expiation there is enough

in the volume. Interest, however, centers, not about the criminal aspects of the story, but about its love elements; the intelligent reader will feel strongly also the charm and the variety of the characters presented. The people of the drama are not mere puppets designed to further the concealment and then the unfolding of a crime, but real persons in whose fortunes we are genuinely interested. There are two excellent old women, two well contrasted men, and a most charming and lovable young heroine. Plainly, Mrs. Lowndes has not even yet given us the full measure of her unusual powers. (New York: Charles Scribner's Sons, \$1.30 net.)

**THE HEROINE IN BRONZE, or A PORTRAIT OF A GIRL: A PASTORAL OF THE CITY**, by JAMES LANE ALLEN, shows us the author in his recent mood of quietism. A novel the book can hardly be called, since it is not in the least dramatic, its dialogue is highly conventional, and a large part of the matter consists of description, dreamy reflection, and narrative much clogged with epigrammatic endeavor. The girl portrayed is a charming conception, but the portrayal lacks most of the things to make such an effort tolerable. Mr. Allen's epigrams mostly lack point, his humor is thin, his shafts of mild satire seldom hit the bull's eye. The manuscript of this work sent anonymously to almost any publisher would have stood a poor chance of seeing the light in print. (New York: The Macmillan Company, \$1.25 net.)

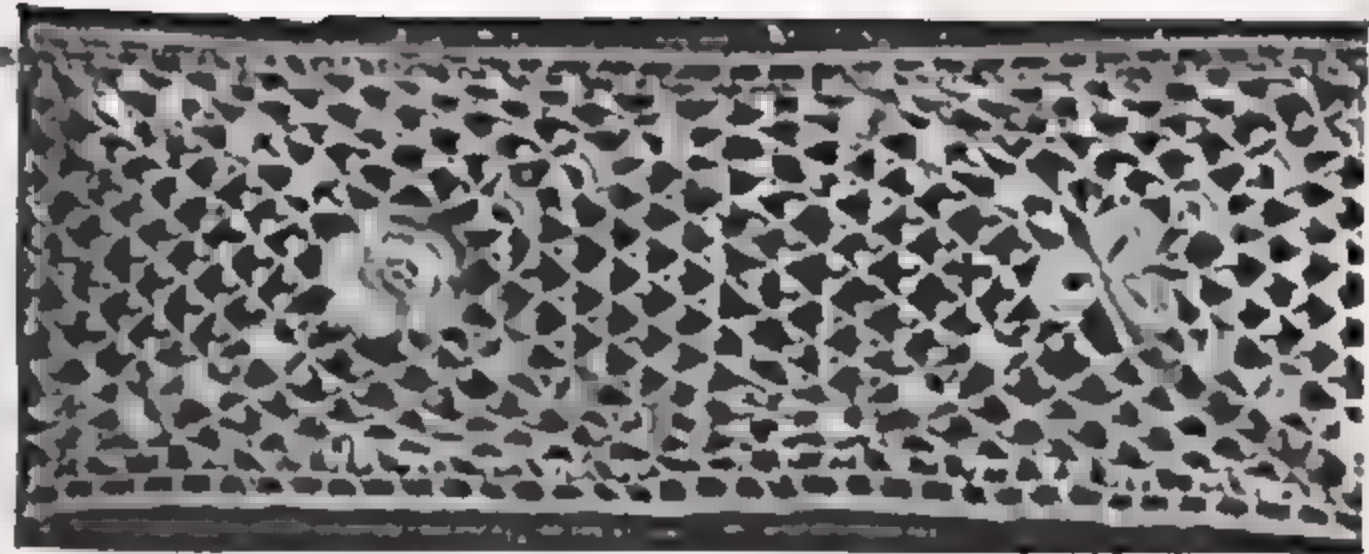
**THE PASSIN'-ON-PARTY**, by EFFIE GRAHAM, with illustrations by Dorothy Dulin, is a tale of negro life in a Western city, plus a sort of white chorus. "Aunt June" on her death bed, has set her heart on having a party, and her white friends determine that she shall be gratified. The result is a reception in the cabin, at which everybody of importance in the town appears. As under current there is a lightly sketched love episode among the whites. (Chicago: A. C. McClurg & Co., \$1.)

**PRUDENT PRISCILLA**, by MARY C. E. WEMYSS, should not be undertaken by persons of an undeveloped sense of humor, or, on the other hand, by persons of quick humorous perception when recovering from a surgical operation. Most of the time, indeed, the thing goes along smoothly enough, giving the reader only a pleasantly humorous glow hardly recorded in a discoverable smile, but now and then, and usually without warning, the author gives the reader's funny bone such a thrust that the whole man responds in sudden laughter. Prudent Priscilla has to do with some of the Popham people, and Priscilla herself, who has only an intermittent prudence, helps make fun for the neighbors and in particular for her husband. Woven inextricably with the silver and golden threads of the author's humor are the threads of graver shade against the background of which the gayer tints shine out. Prudent Priscilla is not to be known by quotation any more than the stars are to be known without the wide and delicious interstellar spaces. (Boston: Houghton, Mifflin Company, \$1.25 net.)

**A CRY IN THE WILDERNESS**, by MARY E. WALLER, shows a decided advance in style over her previous books, but betrays her accustomed weakness in constructive skill. The story is of New York and the Canadian wilds and the author seems to be equally at home in either scene, while the

(Continued on page 72)

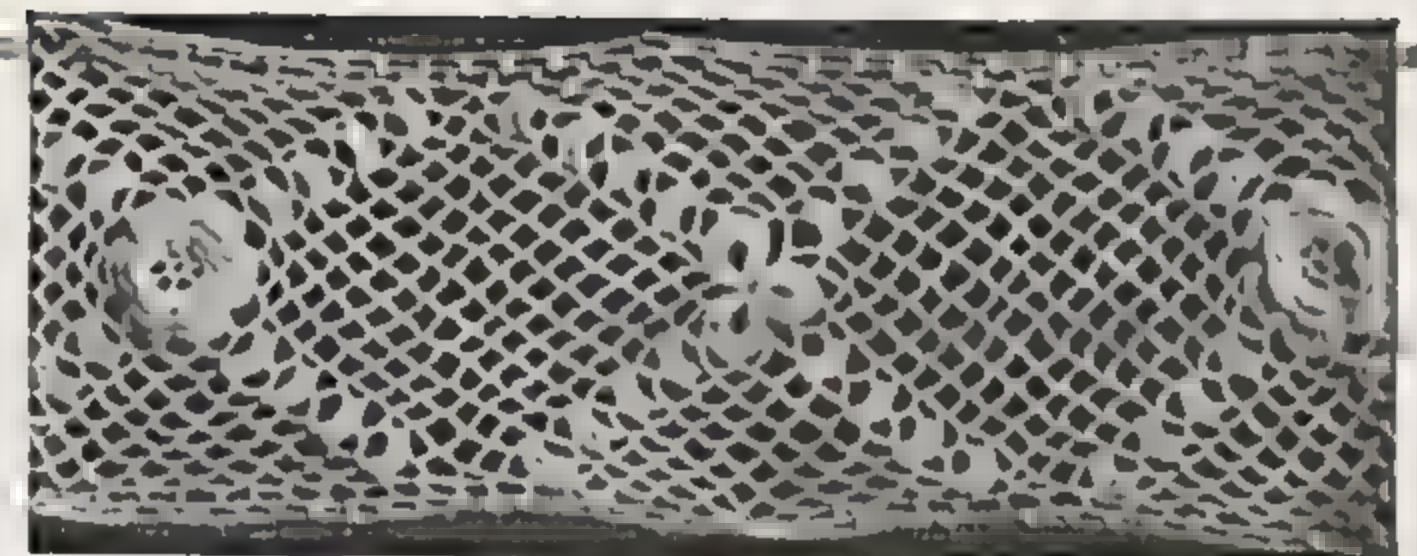




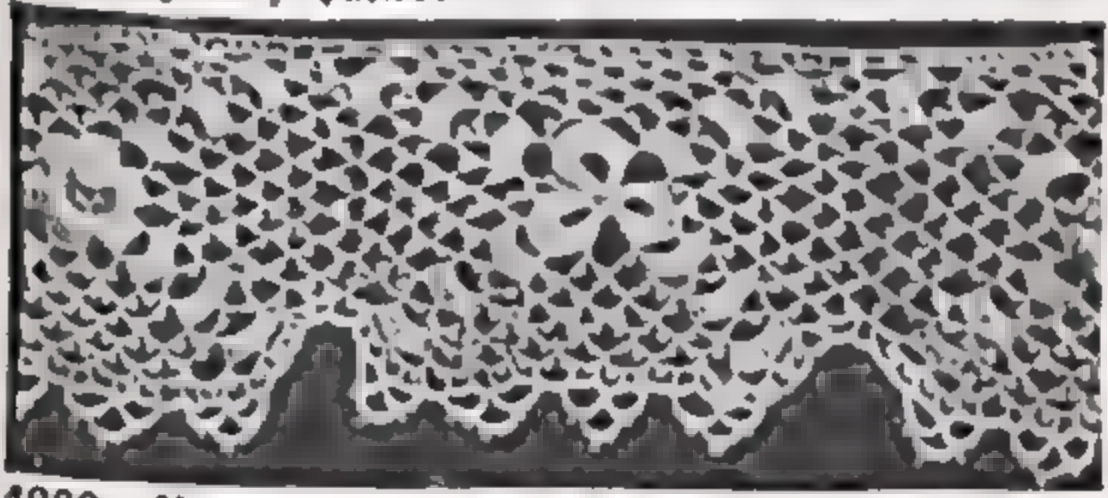
4160—Fine Baby Irish insertion. Lattice work with roses and shamrocks in relief, about two inches wide. Value \$2.00. Special Maurice price, per yard, \$1.25.



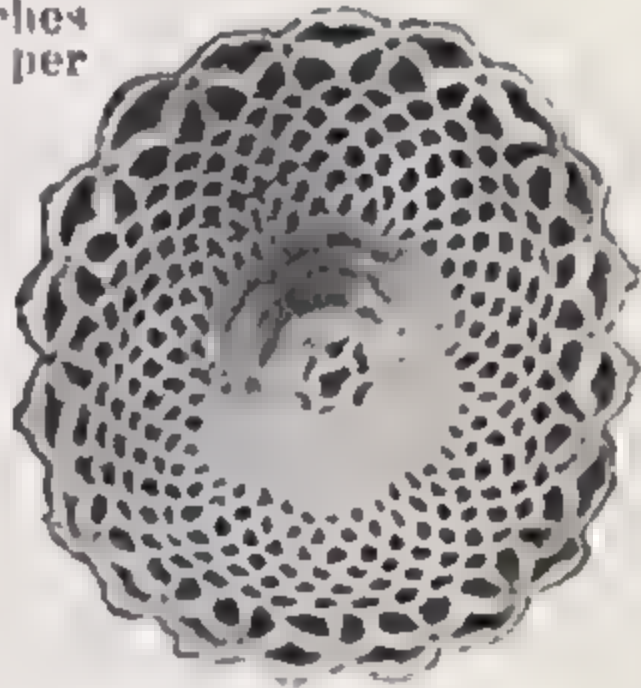
5050—A real Irish Motif of new design. Suitable for underwear or waist. Value \$2.00. Maurice price, 95c.



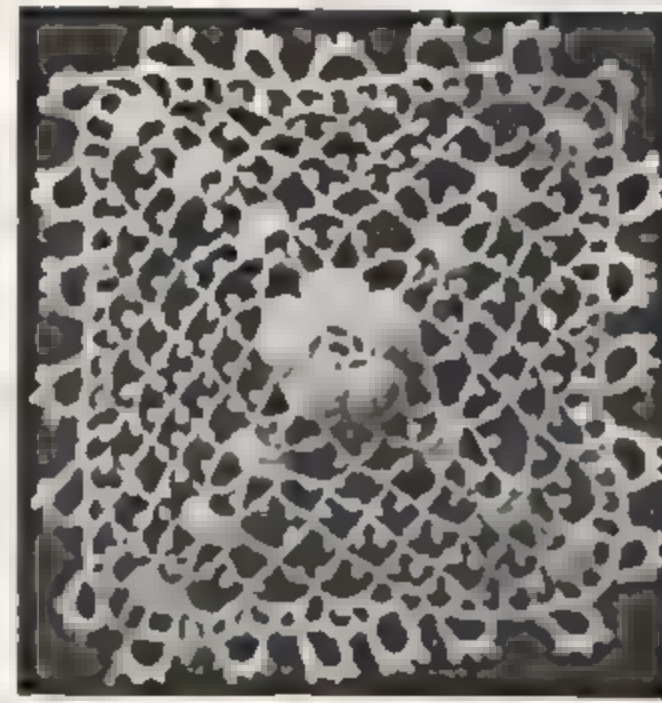
4060—Fine Baby Irish insertion. About two inches wide. Special per yard, 85c.



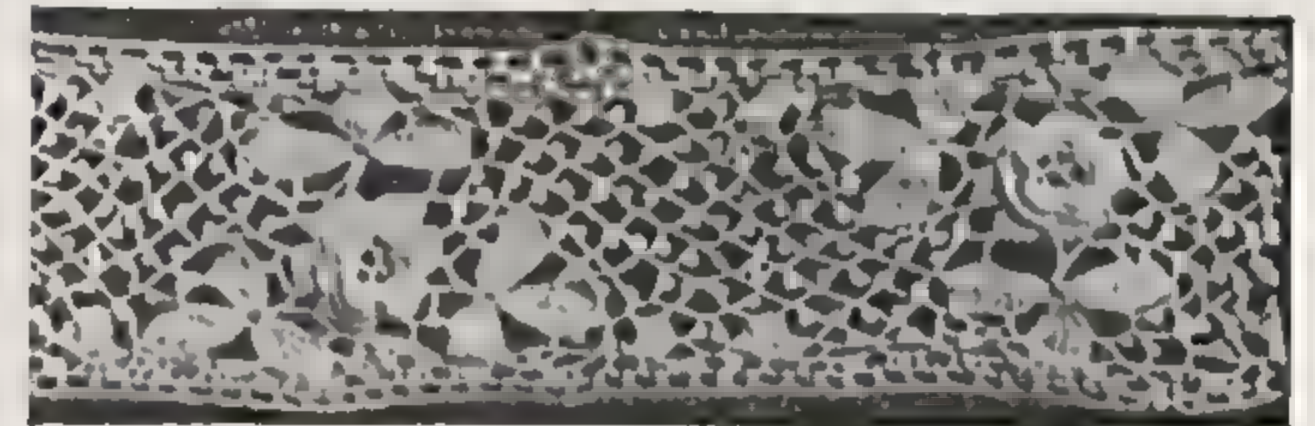
4280—Fine Baby Irish edging, over two inches wide. Value \$2.50. Maurice price, per yard, \$1.45.



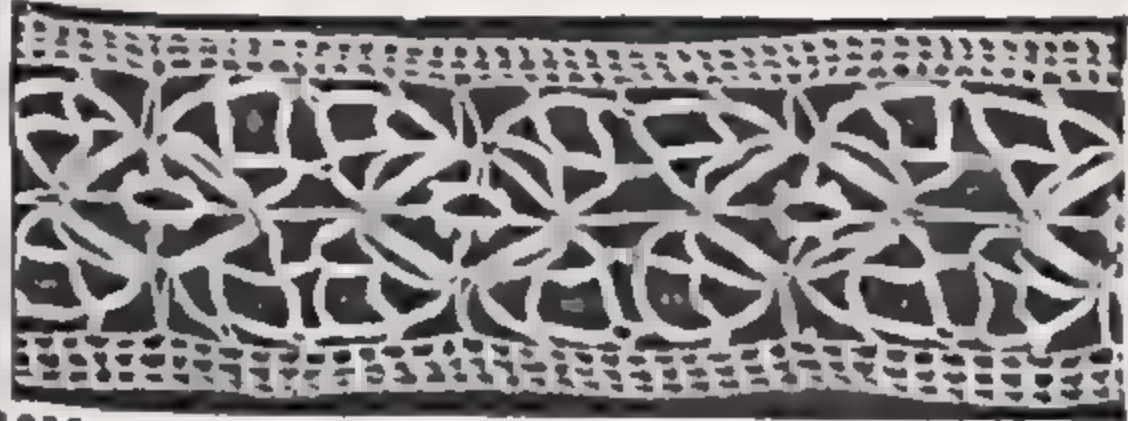
4200—Round Irish Crochet Medallion. Value 25c. Maurice price, 10c.



4230—Baby Irish Medallion. Regular value 25c. Special Maurice price, 15c.



1010—Fine Baby Irish insertion. Our own exclusive design. About 1 1/4 inches wide. Value \$3.50. Maurice price, per yard, \$1.75.



1011—Real Venice lace, over two inches wide. Specially adapted for lingerie and linen dresses. Regular value \$2.50. Maurice special price for this real lace, per yard, 95c.



4010—Fine Baby Irish Insertion. About one inch wide. Value \$1.00 per yard. Maurice price, 55c.

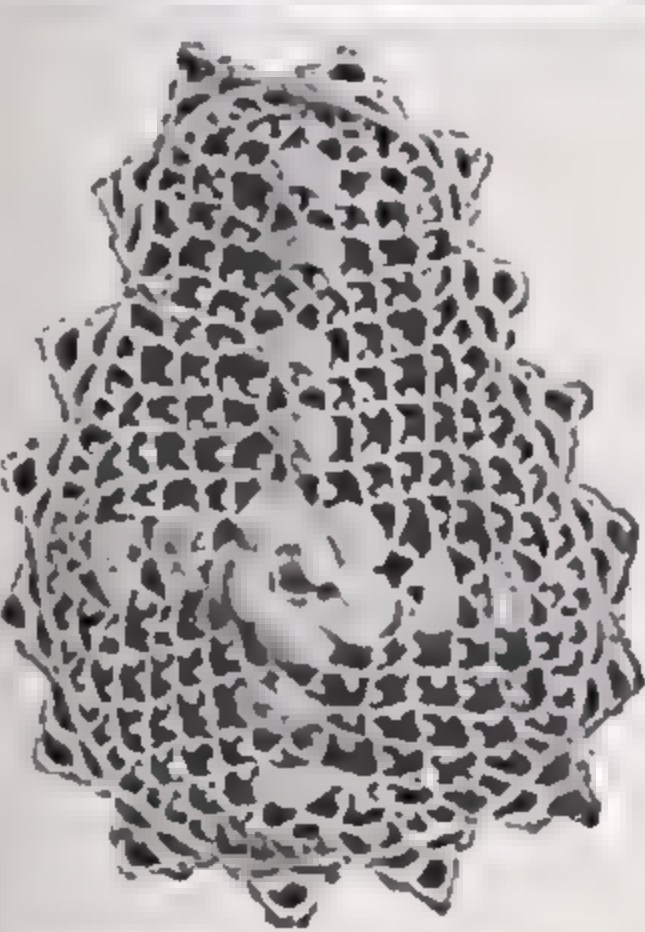


4090—Fine Baby Irish scalloped edging. Exquisite Rose and Lattice design. About two inches wide. Value \$1.75. Maurice price, 95c per yard.

4120—Baby Irish Edging, about 1 1/2 inches wide. Value \$1.25. Maurice price per yard, 75c.



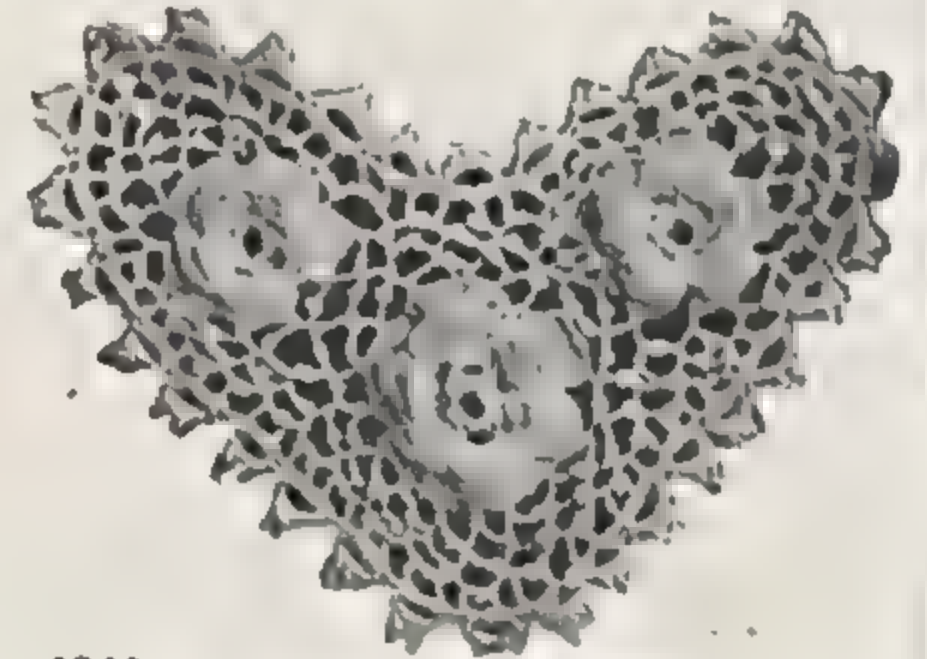
426—Very finest Baby Irish Pleat edging. Value 25c. Maurice price, per yard, 15c.



418—Irish Crochet beading, 1/4 inch wide. Value 25c. Maurice price, 15c.

Spring Dressmaking Time is at hand. Ever prompt to anticipate your needs, Maurice offers a wonderfully modish collection of laces by the yard, both edgings and insertions, medallions and motifs in real Irish lace. Order at once and ensure the success of this most important detail of your Spring wardrobe. No article shown in this advertisement can be duplicated in New York City or elsewhere for less than twice the special Maurice price here quoted.

4231—Pear-Shaped Medallion, of fine Baby Irish. Value 30c. Maurice price, 18c.



4240—Heart-Shaped Medallion of real Baby Irish. Value 50c. Maurice price, 25c.

## MAURICE

398 Fifth Ave., (opp. Tiffany's) New York

WRITE FOR ILLUSTRATED CATALOG

Important! Incorrect prices printed Jan. 15th VOGUE—Style 401 should be 55c per yard and style 427 should be 35c per yard

## Mme. Gates Importer

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57TH STREET  
NEW YORK



ADVANCED MODELS  
FOR SOUTHERN RESORTS  
THE ILLUSTRATION,  
A "CALLOT," copied for \$75.00  
FOULARDS ..... \$75.00  
WAISTS FOR TAILORED SUITS ..... \$25.00  
Call or write for further particulars



## Scientific Care of the Skin :::

When Reducing Weight, the  
Skin Should Receive Especial  
Treatment.

A GREAT number of women are undergoing reduction in weight, which causes the muscles and tissues to relax, and the shrinkage of fat under the skin leaves it loose and flabby. In such a condition the skin not only wrinkles but loses its attractive coloring and becomes mottled. The *Muscle-Strapping Treatment* perfected by Elizabeth Arden, in conjunction with the *Venetian Preparations*, nourishes and restores the underlying tissues and firms the relaxed muscles and flesh, and if regularly practised will insure the maintenance of a soft skin texture and fresh coloring for those whose skin would otherwise become rough, anaemic or "muddy." The remedial effect of one treatment is at once noticeable.

To Look Really Attractive in Winter, One Should Use

**VENETIAN ARDENA SKIN-TONIC**, Bottle, 75c, \$1.50, \$3  
A safe, efficient astringent liquid; renders the skin clear and firm, invigorates relaxed muscles and tissues; protects complexion from temperature and climate; especially good for loose, flabby skin, and puffiness under the eyes. In conjunction with the Skin-Tonic use

**VENETIAN CLEANSING CREAM**, Jar, 50c, \$1, \$2  
An effective, soothing cleanser for delicate skins.

**VENETIAN MUSCLE OIL**, Bottle, \$1, \$2, \$4  
Permeates and tones up relaxed muscles and tissues; restores the true contour; effective in removing lines, wrinkles and hollows; builds up weakened tissues; recommended for the

removal of lines around the eyes, on forehead, and those extending from nose to mouth.

**VENETIAN VELVA CREAM**, Jar, 50c, \$1, \$2

Very beneficial for the preservation of a delicate skin, keeping it pliable, smooth and fine as velvet; also a good skin food.

**VENETIAN PORE CREAM**, \$1 Jar

Closes large, open pores; smoothes a coarse skin. Used for eczema, skin blemishes and cold sores.

**VENETIAN ADONA CREAM**, Jar, \$1.25, \$2

Develops neck and bust, increasing beauty, size and firmness. Should be massaged into the skin night and morning. Good for correcting the flabby condition of the neck.

Send Your Cheque for Any of the Above. Explicit directions accompany each order.  
FULL PRICE LIST ON REQUEST

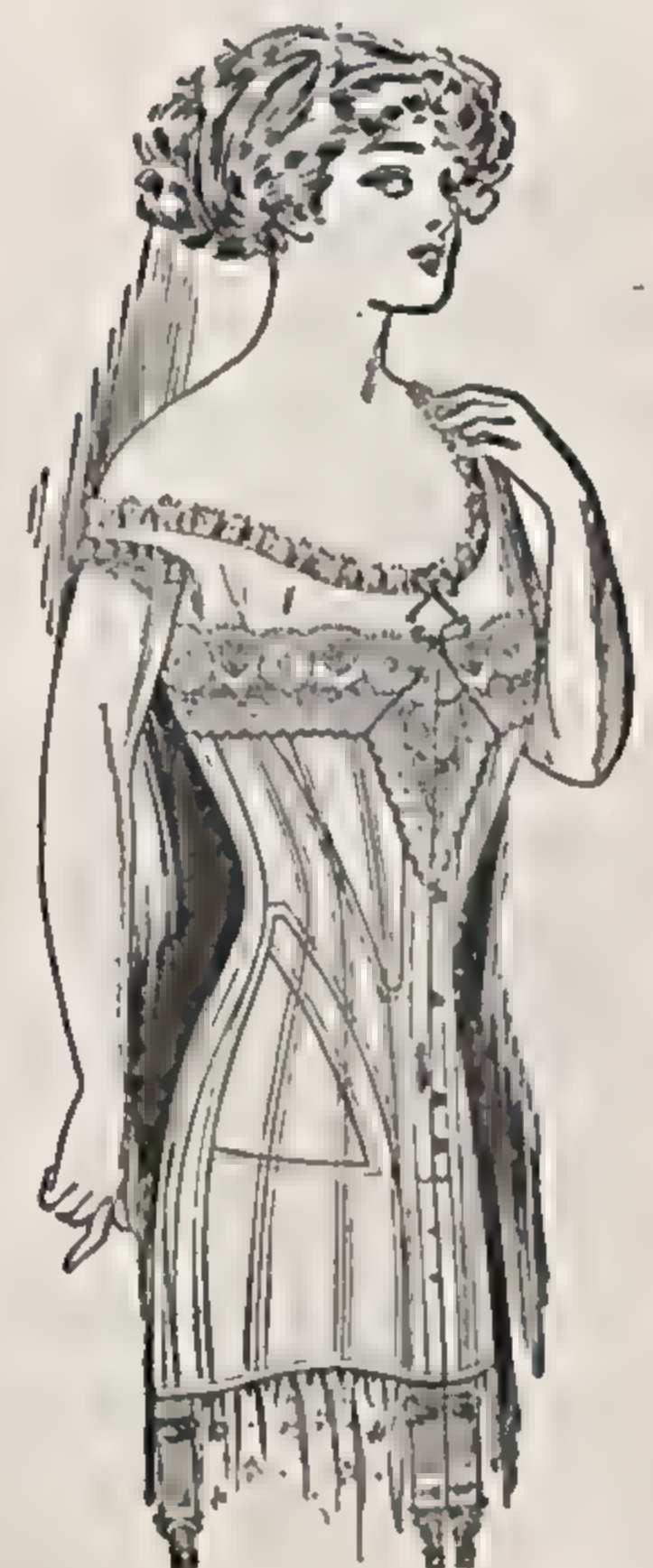
Elizabeth Arden

509 Fifth Ave.  
Between 42nd and 43rd  
Phone 6397 Bryant  
New York

## I. Baer

55 West 45th St., N.Y.

Corsetiere and Patentee  
of Corset Truss



No truss or abdominal support necessary.

Will not show any imperfection in figure.

Perfect fitting and comfortable.

Endorsed by highest physicians and surgeons.





## What A Greenhouse Will Do For You

**It will knock your worries galley west—those harping, carping worries that hang over from day to day and won't allow your mind the let-up and cheer-up it needs.**

Ever thought of the greenhouse as a worry dispeller? Out there in your yard it will be handy by.

First off, you will try your hand at growing strawberries, tomatoes, and melons, because the worries have taken away your appetite, and you have a notion these things, right straight from your own greenhouse garden, will taste like they used to down on the old farm. And they will, if you take a hand in their care like you used to in those worry-free days.

The next year, however, you will be dabbling in flowers and again you will think of the old farm and want stocks, snap-

dragons, canterbury bells, Sweet Williams, and all those old-timey, lovely flowers that our Mothers so cherished.

And the next year you will—but hold on, you can't do any of these things if you don't have the greenhouse. So the best thing for us to do is to get together and talk it over. As a sort of introduction let us send you our catalog.

After you have had a chance to look it over, write us the time and place it will be convenient to see us, and one of our representatives will be there. Send for the catalog to any one of our four offices nearest you.

*We make the Burnham Boilers for residence heating. Send for catalog.*

### Lord & Burnham Co.

**Sales Offices:**  
New York St. James Bldg.  
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## PASS THE WINTER AT CANNES *The Pearl of the RIVIERA*

**Most Select and Aristocratic Resort in France**

Healthiest and Mildest Climate on the Coast, with Purest Water Supply, captured miles up in the Mountains—Palatial Hotels and Villas—Municipal Casino—Polo—Golf—Tennis—Horse and Dog Shows—Motor Racing—Aviation—Regattas

Booklets from ENQUIRY OFFICE, SYNDICAT d' INITIATIVO, CANNES, or TOWN and COUNTRY, 389 FIFTH AVENUE, NEW YORK

**AMYTIS** THE PERFUME OF TODAY  
Send for sachet of this most exquisite perfume: it fills the room with the odor of flowers.  
**AMYTIS CO.**  
Suite 8, 1402 Broadway, New York.

**COMPLEXION NECESSITIES** Send 4 cents to cover postage for Beauty Booklet and three complexion beautifiers—Cleansing Cream, Massage Cream, and Face Powder. My preparations are renowned for their purity and efficacy. Established 1891. MISS CLOUD, Flanders Bldg., Phila., Pa.

## WHAT THEY READ

(Continued from page 70)

Canadian scenes are done with a singularly fresh touch. The mystery of the story seems a bit futile. Miss Waller has divested herself in some measure of the rather marked sentimentality that characterized her earlier work. (Boston: Little, Brown & Co., \$1.30 net.)

**MY ESCAPES**, by A BACHELOR, is a cleverly farcical tale of the poor but popular young man of London who inherits \$60,000 a year and finds himself embarrassed by many provisional engagements of marriage, contracted in his days of dearth. The humor of the book lies in the embarrassment of the hero's potential polygamy and the audacious skill with which he triumphantly withdraws himself from the situation. (New York: McBride, Nast & Co., \$1.20 net.)

**THE CAREER OF BEAUTY DARING**, by DOLF WYLLARDE, presented this somewhat fleshly writer with a temptation that she managed to resist, and what promises in the opening chapters to be a tale in her worst familiar manner proves to be a book of decent restraints and much idealism. The publishers have done their best in the pictured carton to give a different notion of the story. (New York: John Lane Co., \$1.30 fixed price, postage, 12 cents.)

**THE GREEN OVERCOAT**, a humorous extravaganza by HILLARE BELLOC, owes much to the illustrations furnished by Mr. Chesterton, who is one of the worst yet most amusing drafts-men living. In a moment of moral aberration a pragmatic psychologist carries off another man's overcoat, which turns out to contain a checkbook by which the errant professor, fallen into the hands of certain misguided young men, is falsely identified as a multi-millionaire. The fun growing out of this situation, if not exactly fast and furious, has its highly entertaining moments. (McBride, Nast & Co., \$1.20 net.)

**THE WOMAN OF IT**, is a characteristic novel of Washington life by MARK LEE LUTHER. The story has ingenuity of plot, and a good deal of truth to human nature, but Mr. Luther's puppets, as usual, smell of the paint. We all remember the deliciously new and painty smell of the animals in the old-fashioned Noah's Ark given one somewhere between one's fifth and eighth Christmas. Mr. Luther's folk smell like that, though they are more lifelike in their movements than the lion, the elephant, and the family of Noah. (New York: Harper & Bros., \$1.30 net.)

**S MOKE BELLEW**, by JACK LONDON, takes the Californian back once more to his favorite north, and we have a story of the strenuous life in the Klondike and beyond. Bellew is the hero of the tale, but his partner, Shorty, plays him a close second. Perhaps Mr. London does not realize it, but he shows the effect in this book of his long apprenticeship to the short story. It lacks the close-knit structure of a true novel, and suggests rather a set of brilliant short stories or episodes loosely strung together. Mr. London has recovered by contact with the North whatever he may have lost or deliberately laid aside of his earlier vigorous style, though he still suggests the influence of Kipling's youthful manner. (New York: The Century Company, \$1.30 net.)

**THE HOLLOW OF HER HAND**, by GEORGE BARR McCUTCHEON, is a novel with a plot involving mystery and adventure, in the author's familiar style, with full-page color illustrations by A. I. Keller. (New York: Dodd, Mead & Co., \$1.35 net.)

## THE LIVES OF TWO GREAT WOMEN

**THE GIRLHOOD OF QUEEN VICTORIA: A SELECTION FROM HER MAJESTY'S DIARIES BETWEEN THE YEARS 1832 AND 1840**, under the editorship of VISCOUNT ESHER, G.C.B., G.C.V.O., is remarkable not so much for aught that the diaries contain as for the total absence of "courtliness" in the ably written introduction of the editor. This introduction is, in part, biographic, in part critical, and the editor's frank estimate of George III, George IV, William IV, and even Victoria herself is singularly outspoken in view of the fact that the work was undertaken at the "command" of Edward VII, under the supervision of George V and with the cooperation of others belonging to the royal family. Viscount Esher defends George III and George IV from some unfair estimates of them as men and kings, but leaves no doubt in the reader's mind that neither was excellent in either capacity. As to Victoria herself, the editor gives us to understand that she had a narrow education not at all directed to fitting her for queenhood, that she resembled George III in stubborn persistence and fundamental belief in the British monarch's right to govern as well as reign. He finds her to have been honest, frank, simple, sincere, courageous, but while sympathetic, not tender. Her taste in the fine arts was far from highly cultivated, and her amateur attempts as musician and drafts-woman were commonplace, as the published pictures in this book indubitably attest. The diary during the nonage of the Queen is trivial, though it frequently attests her strong family affection and simple girlish enthusiasm. Every person of taste and perception will admit, however, that the passage of the diary written on the day when a few great lords came to salute her at early morning with the news that she had just inherited the throne, has a simplicity, sincerity, and dignity that lift it unmistakably into the realm of genuine literature. Abraham Lincoln would have felt the power and beauty of that honest outpouring of a girlish heart and mind under the stimulus of sincere and powerful emotion at a great moment of her life. Charming also are the passages about Prince Albert when the pair first met, and later, on the eve of their marriage. Lord Melbourne is the hero of the diary from 1837 onward, and the artless simplicity with which the girl-queen reveals the dazzling effect upon her of a kindly and brilliant man of the world gives high interest to this portion of the work. The many illustrations of these two large royal octavo volumes add to their charm. (New York: Longmans, Green & Co., \$9 net.)

**FANNY BURNEY AT THE COURT OF QUEEN CHARLOTTE**, by CONSTANCE HILL, gives us the third of the author's delightful books dealing with the mouse-like little woman who made so strong an impression upon her most distinguished British contemporaries. The author draws many of her facts and much of her text from those fascinating volumes, "The Diary and Letters of Fanny Burney," published in her old age when she was the widowed Madame D'Arblay, but it was the good fortune of the author to see the original MS. of that work, and to glean from it some matter originally suppressed. She found interesting material also in contemporary memoirs and elsewhere, with the result that she gives us a volume that is likely to delight every reader who comes to it with a taste for true pictures of a bygone time, and of dead celebrities.

(Continued on page 74)



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## WHAT THEY READ

(Continued from page 72)

In the pages of this delightful volume poor old George III and the members of his family and household walk and talk as in life. Here we see Fanny and the troublesome "Mr. Turbulent," the useful and gentle Mr. Fairlie, the lovely Mrs. Delaney, the hateful German favorite of the Queen, the lively young sailor prince afterward William IV, the persistent Mr. Boswell, demanding the Johnson letters written to Fanny for the greatest of British biographies, and the whole crowd of great and small who figure in the little woman's diaries. The many illustrations of this volume are all strictly germane to the text. (New York: John Lane Company, \$5 net; postage, 20 cents.)

### BOOKS RECEIVED

"The Voice," by Margaret Deland, illustrated by W. H. D. Koerner; a new Dr. Lavender tale which will take its place among the author's deservedly popular books. (New York: Harper & Brothers, \$1 net.)

"Sunday Supper," by Alice Laidlaw Williams, being a little book to help those who maintain the ancient and honorable traditions of maid's Sunday out; with menus, recipes, good advice, and a little appropriate verse. (New York: Duffield & Co., \$1 net.)

"The Sword of Bussy, or The Word of a Gentleman." A romance of the time of Henry III; a semi-historical novel, by Robert Nelson Stephens and Herman Nickerson, with a frontispiece in full color by Edmund H. Garrett. (Boston: L. C. Page & Co., \$1.25 net.)

"The Island of Beautiful Things," by Will Allen Drumgoole; a romance of the south, with full-page illustrations in color by Edmund H. Garrett. (Boston: L. C. Page & Co., \$1.25 net.)

"The Lady and Sada San." A sequel to "The Lady of the Decoration," by Frances Little; a novelette of Japanese life which will be welcomed by those who enjoyed its pleasing forerunner. Here is a charming frontispiece in colors. (New York: The Century Company, \$1 net, postage extra.)

"The Girl of the Rosewood Crutches," with illustrations by Harrison Cady; the story of a crippled village girl's triumph over physical misfortune and a narrowing social environment. (New York: McBride, Nast & Co., \$1.20 net.)

"The First Hurdle" embodies nearly a dozen of John Reed Scott's short stories originally printed in a magazine from 1907 onward. Those who like the adventurous quality of Mr. Scott's work, and do not demand subtlety in fiction will find this volume sufficiently varied in scene and subject, and satisfying for its dramatic quality and interest. (Philadelphia: J. B. Lippincott Company, \$1.25 net.)

"Royal Auction Bridge," with full treatment of the new count and with many illustrative hands, by R. F. Foster, author of other books on card games, with the official laws of auction bridge as adopted 1910 by the Whist Club of New York and afterward revised; acknowledgment is made to a newspaper for permission to use articles by the author appearing in its columns. (New York: F. A. Stokes, \$1 net.)

"London Lavender," by E. V. Lucas, a wandering chronicle in which the author introduces extracts from several of his previous works. (New York:

The Macmillan Company, \$1.35 net.) "An American Girl at the Durbar," by Shelland Bradley, author of "An American Girl in India," "The Doings of Berengaria," "The Adventures of An A. D. C.," an account of the recent great ceremony at Delhi, with a romance thrown in. (New York: John Lane Company, \$1.25 net; postage, 12 cents.)

"The Bust of Lincoln," by James Francis Dwyer, a story reprinted from a magazine with a frontispiece and decorations. (Garden City: Doubleday, Page & Co., 50 cents net.)

"Madame Mésange," by F. Berkeley Smith, a story reprinted from a periodical, with charming frontispiece in color and decorated title page. (Garden City: Doubleday, Page & Co., 50 cents net.)

"Dame Courtesy's Book of Party Pastimes for the Up-To-Date Hostess," by Ellye Howell Glover, author of "Dame Courtesy's Book of Novel Entertainments for Every Day in the Year." (Chicago: A. C. McClurg & Co., \$1 net.)

"The Return of Peter Grimm," David Belasco's play in the form of a novel, with richly colored full-page illustrations admirably done by John Rae, and a cover bearing one of Mr. Rae's pictures. (New York: Dodd, Mead & Co., \$1.25 net.)

"Little Talks with Mothers of Little People," being articles by Virginia Terhune Van deWater, reprinted from a magazine. (Boston: Dana Estes & Co., \$1.25 net.)

"Ned Brewster's Year in the Big Woods," by Chauncey J. Hawkins; tales of hunting adventures, with extremely interesting illustrations of large game in the wild from photographs by the author. A book that will interest others than Bull Moosers. (Boston: Little, Brown & Co., \$1.20 net.)

"Pansy Meares," by Horace W. C. Newte; a tale partly of English village life, mainly of a shopgirl's painful adventures in London, with glimpses of the white slave traffic. (New York: John Lane & Co., \$1.30 net; postage, 12 cents.)

"The Time Lock," by Charles Edmonds Walk; a highly sensational story of crime and mystery, with many illustrations by Will Gréfe. (Chicago: A. C. McClurg & Co., \$1.35 net.)

"The Locust Years," by Mary Helen Fee; a tale of the Philippines by one who knows the islands; with a colored frontispiece by Charles A. Saska. (Chicago: A. C. McClurg & Co., \$1.35 net.)

"The Spirit of French Letters," by Mabel S. C. Smith; an attempt by critical discussion and illustrative example to give the student an impression

of the relation existing in France between literature and the political and economic development of the nation, from the very dawn of letters in the time preceding Count Robert of Paris to the close of the nineteenth century. (The Macmillan Company, \$1.50 net.)

"The Daughter of Heaven," by Pierre Loti and Judith Gautier, as translated by Ruth Helen Davis, retains much of the charm so apt to evaporate from a French work in a translation. The play, familiar to many who have found it a rich spectacle at a New York theatre, is based upon a Chinese subject, and outwardly, at least, has the Celestial aspect. (New York: Duffield & Co., \$1.25 net.)





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## IMPROVED IMPROVEMENTS

### for the MOTORIST

ONE of the greatest benefits to be derived from motoring is that it keeps one out in the open, breathing all the fresh, pure air that nature can give us. Therefore, the use, on a fine day, of a tightly-closed limousine or coupé as a pleasure vehicle seems somewhat paradoxical. True, there is no better winter vehicle than these closed cars, and the thorough protection they afford enables them to be used for all purposes in all weathers, but in excluding cold and rain, fresh air is too often excluded also.

#### VENTILATING THE CLOSED CAR

Pullman ventilators, placed in a raised extension of the roof, have recently been a feature on several makes of closed cars, but the majority of limousines or coupés are dependent upon the opening of a window for the admission of fresh air. To overcome this difficulty, a ventilator has been designed which may be set in the upper sash of any motor car window, and which may be regulated to supply the desired amount of air. The device consists of a slotted brass tube mounted on a base to which is attached a perforated bronze plate to serve as a screen to exclude insects and dirt. The slot of this tube may be closed or opened to any degree by the movement of a handle at the end, which turns a curved disc that is pivoted to register with the opening. This ventilator also serves as a sash lift. It sells for \$5 for two. A variation of this ventilator is made in a vertical style to be attached to the dash of the car, and is thus adapted to supply fresh air to the forward compartment of a fore-door automobile. Such a type of ventilator is shorter and of larger diameter than those designed for the window sash of a closed car. The price of this practical fore-door model is \$3.50.

#### COMPLETING THE CIRCLE OF VISION

The modern closed car is designed with large glass windows set in all four sides to provide a view in all directions. The driver of the gasoline or electric coupé can sit at the wheel and observe the condition of the traffic ahead and on each side without more effort than turning his head. To enable the driver to see toward the rear without changing his position in his seat, many touring cars, runabouts, and limousines have been equipped with small mirrors attached to the dash or windshield, and so set that they reflect the entire width of the road behind. Instead of a flat glass, these mirrors employ a convex glass so that, by reducing the size of the reflected objects, the area covered by the glass is greatly increased, and can be observed from almost any angle. This device is now employed in the interior of some electric coupés, and the driver may now observe at a glance the presence of an overtaking vehicle without so much as turning his head from the road in front. It is to such small and seemingly unimportant devices as this that the modern car, electric or gasoline, owes much of its safety.

The majority of limousines and lan-

daulets are provided with a speaking tube by which communication may be had with the chauffeur. The exterior end of the tube is in the form of a bell-mouthed horn that is set in the window frame of the front seat, close to the driver's head, while communications from the interior are projected by means of a mouthpiece attached to a flexible tubing. But the noise of street traffic often drowns out the directions it is desired to impart to the driver.

#### TELEPHONIC COMMUNICATION

To overcome this difficulty, that is so frequently annoying, an electric outfit has been devised that employs telephonic principles to magnify the sound of the speaker's voice. The outside end of this device is similar to that used on the old-style speaking tube, but communication from the interior is obtained through a light telephone transmitter attached to a handle, and provided with a hook on which to hang the instrument when not in use. A sufficient length of flexible telephone cord allows the device to be used from any part of the interior of the car. The current for the operation of this instrument can be obtained from the storage battery used for the ignition or lighting system. The price of the outfit, including a small storage battery, is \$21.

#### STOP, THIEF!

The woman who drives her own car, and employs it regularly for shopping and calling, when it must necessarily be left alone and unguarded on the street for appreciable lengths of time, may be somewhat alarmed by the reports indicating the large increase in the number of cars stolen from the curb. Many of the electric cars have long been provided with a Yale lock included in the controller handle, and without the proper key it was impossible to start such a vehicle. About the only provision regularly made against the theft of the ordinary gasoline car, however, was the removable button that completed the ignition circuit when it was inserted in the box coil on the dash; and as in many instances its place could be supplied by a common nail, this method proved of but little avail in the prevention of theft.

#### RELIABLE LOCKS

Several genuinely effective locks have recently been designed to meet this condition; some are made to prevent the movement of one or more of the control levers, while others entirely cut off the gasoline supply. Many of these are in the form of an attractive brass or nickel plate containing a Yale lock which controls the gasoline valve, and as these are well finished and unobtrusive, they are ornamental rather than unsightly on the dash of a gasoline car. Such locks, of various types and designs, can be obtained at prices ranging from \$2 to \$12. They really form an almost necessary part of the equipment of the car that is driven by the owner and is used for any purpose that necessitates the machine being left unprotected on the street.





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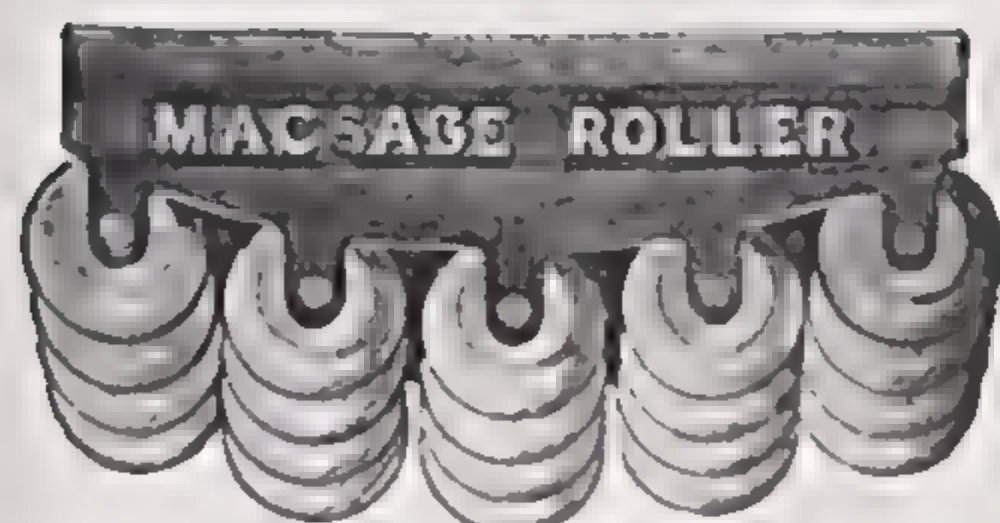


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One splendid way to know and understand our furniture is to read our de luxe book, "Character in Furniture." We cannot issue a catalog, because we do not make catalog furniture. "Character in Furniture" informs you of the reasons for period pieces, gives you the history of their development. We will send you a copy for fifteen two-cent stamps. Also, if you wish, we will send you, free, "The Story of Berkey & Gay," which tells how the ambition of two young men established America's furniture center in Grand Rapids.

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*This inlaid mark of  
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## THE EYES of the HOUSE

Windows Signify Light, Heat,  
and Ventilation, and So They  
Should be Draped Accordingly

**O**NE of the greatest problems in the furnishing of the house is the proper treatment of the windows. Often the openings, including doors as well as windows, have been so badly planned by the architect that no amount of artistic skill or ingenuity would be of the slightest avail in counteracting the bad designing. In many cases it would be far better to remedy the architectural defect, even if the outlay is greater, than to resort to makeshifts in hangings to hide these structural errors.

Windows, it should be remembered, signify light, ventilation, and heat, and in the instance of French windows, a means of access to the room. The commonest tendency in American houses is to cover up the windows with two or three different kinds of draperies, thus defeating their purpose. Some of the most beautiful windows in our city houses, to which the architect has given no small part of his attention, are completely hidden from view by the trumpery hangings suggested by the ignorant decorator. The blank window space of the average house, however, is decidedly improved when it is broken up by draperies. These, however, should be extremely simple, as is consistent with the part they take in the general scheme of the room. Materials that hang in straight, severe lines will help out the architect's scheme in many instances, whereas looped-back curtains, and what one well-known writer describes as "lingerie effects," would utterly destroy it.

### PERIOD CURTAINING

The period of the room, too, must determine the choice of the hangings. One cannot be too careful in securing just the right curtaining for the different French and Georgian styles. Many an Empire room, for example, has become a failure when all the other accessories have been correct, just because the wrong sort of curtain was used; or because, when the right textile was chosen, the design was out of keeping. For the past two or three seasons, the shops have been offering a wonderful variety of beautiful fabrics suitable for rooms of this sort—linens, silks, velours, velvets of all kinds, including many pretty new shades in upholsterer's and Liberty velvets. The more exclusive shops show wonderful imported Genoese and other velvets that combine perfectly with antique Italian furniture. Then there are crinkled silks, figured tapestries, brocades, and armures that will harmonize with almost any well-thought-out scheme of decoration.

### THE PANE CURTAINS

In many country houses and in all city houses an inside or sash curtain is a necessity as a screen from the outside. This curtain should always hang in very scant folds, or the trifling, beruffled appearance that mars the appearance of so many rooms will be the result. Panels of lace, in the center of which an ornament has been sewed, have gone out of fashion, as their appearance is entirely too ornamental for the exterior of the house. Sash curtains should hang straight, never be looped back from the sides, for in that case they do not fulfill the purpose for which they were intended. Curtains that fall straight to the floor accentuate the simple vertical lines of the average house and give an air of simplicity and dignity to a room. In lace curtains there are none that

have held their popularity for so long as those of Cluny—and deservedly, too, as they are at once durable and attractive. Brussels lace, too, is used a great deal, and is particularly effective in rooms characterized by daintiness. The "Marie Antoinette" can be used happily when its braid pattern is not too coarse and obtrusive, but it is only really successful in rooms suggestive of the Louis XVIth period. *Point Arabe* is suited to rooms handsomely decorated in costly stuffs. The cheapest, and often the most effective of them all, is probably the plain bobbinet. Lace curtains in large designs are always incongruous in a small room and should never be used. Scrim is gaining more and more in popular favor; it may be had in any one of several qualities to harmonize with special overcurtains.

### IMPORTED FABRICS

Importers are now offering different kinds of wash silks that make a pleasing effect in certain types of rooms. They are usually reversible and are not very expensive. The designs are hand-blocked and cover a wide range from simple to rather florid patterns. From England come patterns in diaphanous madras in a great range of colors and patterns; these would beautify almost any room. The most popular are those showing wreaths and clusters of flowers. Others are in simple squares of colors or in harmonious stripes, while the more elaborate ones show festoons of flowers and fruit caught together by graceful bow-knots. Madras is practical for inside curtains, as it falls into thin folds and diffuses the light softly. Certain tones of orange and purple in this fabric give to halls just the right lighting—the rich, mellow tones of stained glass.

Casement cloth is gaining favor, and, indeed, it should never have been neglected. It may be had this season in many delicate shades that combine well with nearly any over-curtain. It is particularly captivating when used with cretonnes or chintzes, and the light falling through it gives the finishing touch to a beautiful room. Besides its variety in tones, casement cloth is to be had in a wide range of weaves. Some of the most satisfactory varieties come from England. The materials are not cheap, but the colors are fast, and they are specially manufactured to wash well.

Some of the imitations of raw silk are very tasteful, but those that have the appearance of soft wool are probably the most satisfactory as they are more compatible with modern furnishings. Swiss is one of the most successful curtains in a room with white woodwork. Net, too, is a gracious fabric. A pure white should only be associated with white woodwork and never a cream or *écru*. These colors are more satisfactory than white with dark woodwork. North rooms lose all their dreariness if the windows are hung with cream.

### COLORS INNER HANGINGS

There may still be women who are influenced by Dickens's immortal portrait of Mrs. Skewton, whose dying gasp was for rose-colored curtains that her faded charms might be heightened; in spite of which, where there is much sunshine, rose-colored curtains are hard to improve upon.

For the gray rooms which are having such a vogue this season decorators are using for curtains translucent materials

(Continued on page 82)



**S**IMPLICITY is the key note of good dressing. The choice of good materials and a model suitable to one's individual figure is the secret which makes it possible for the woman of taste with a defined income to dress as well as one with unlimited means.

**O**UR METHOD of making and selling dresses, suits, coats, waists and negligees fills all demands in both cases. We specialize distinctive styles originated by our designers with due consideration for timely requirements, after studying all ideas offered here and in Europe. These models are placed in our salesrooms and may be examined and criticised before a selection is made.

**A** WIDE RANGE OF MATERIALS is always in stock. A choice of materials and trimmings can be made with ease, and when the order is placed it results in an attractive garment complete for delivery in a week or ten days. The large assortment we carry also assures immediate shipment when stock models can be worn.

**O**UR PRICES are always at least one-third lower than elsewhere because we manufacture every thing in our own workrooms in this building and sell directly to the wearer. Experienced salespeople accord courteous attention whether a purchase be made or not.



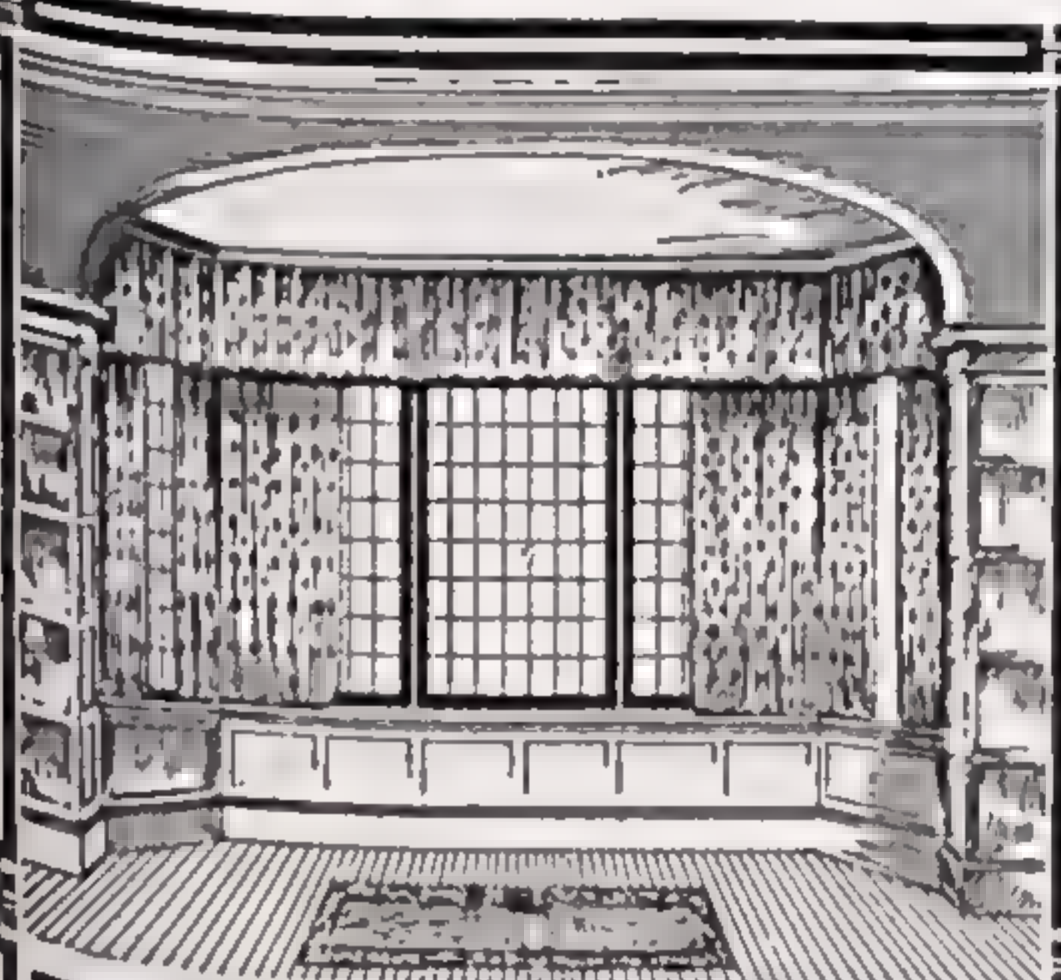
Mail and telephone orders filled promptly.  
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OUR MATERNITY DRESSES ARE RENOWNED FOR THEIR STYLE AND ELEGANCE.  
DRESSES, COATS, SUITS, WAISTS, NEGLIGEEES AND CORSETS  
SHOWN IN A VARIETY JUSTLY CONSIDERED THE LARGEST IN THE WORLD.



977 (as illustrated). Natty serge dress in any color with lace and velvet \$31.50



**AURORA**

**Light-Weight Draperies**  
The Artistic, yet economical possibilities of genuine "Aurora" are practically unlimited. Its beautiful and distinctive silk-like lustre, wide variety of patterns and many colors enable you to match any decorative scheme perfectly and economically.

"Aurora" is particularly adapted for casement windows, doorways, bedrooms, bungalows, summer homes, etc. It has all the beautiful effects of expensive silk hangings, as well as the wearing qualities, at but a fraction of the cost.

The better stores everywhere will supply samples.

**MOSS ROSE QUALITY DRAPERIES**

## Why your skin chaps

"The reason for chapping is that the skin, because of unnatural dryness, loses its power of resistance. Like a piece of dry leather, it cracks and breaks under conditions that it endures without strain when lubricated."

"The Care of the Skin and Hair"—Wm. Allen Pusey, A.M., M.D., Univ. of Ill.

Before going out, your skin should be softened by a light application of Vanishing Cream. It contains no grease of any kind. It won't harm your gloves or veil. Vanishing Cream contains ingredients which have a special affinity for the skin. The mo-

ment you apply it, your skin takes it up. You can see it vanish. It never reappears on the skin as do so many other toilet preparations. Vanishing Cream overcomes all dryness and immediately restores the necessary skin pliancy. Protect your face, wrists and ankles with Vanishing Cream and you won't know what it is to suffer from roughened, chapped skin.

## Pond's Extract Company's VANISHING CREAM

We will gladly send, upon request, a sample of Vanishing Cream. If you desire an extra large trial tube, send 4c in stamps to Pond's Extract Company, Dept. D, 131 Hudson St., New York.



**AMAMI**  
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25c.

"Soft as Velvet"

Look for name PRICHARD & CONSTANCE on every box

For sale wherever high-class toilet articles are sold. Send 5 two-cent stamps for sample.

*Prichard & Constance.*  
49-51 W. 23rd St., New York City





## Just Pour on Cream and Sugar Or Fill the Bowl with Milk

These are Puffed Grains, steam exploded—eight times normal size.

They float, for every grain is an airy wafer, filled with a myriad cells.

They melt in the mouth, for the walls are thin. And every morsel tastes like toasted nut meats.

### Fascinating Foods

Think how nut meats might taste, were they thin and crisp and porous.

These curious grains—Puffed Wheat and Rice—suggest that winning flavor.

That's why countless people mix these grains with fruit. They get a nut-like blend.

They use them in candy making—use them to garnish ice cream.

And a million dishes daily are consumed by people who like thin, almond flavored, whole-grain wafers, served with cream or milk.

### Millions Miss Them

Despite all this, there are other millions who never found them out.

They serve for breakfast cereal foods without this wondrous flavor.

In milk they serve bread or crackers, where these puffed and toasted wafers are ten times as good.

We urge those millions, for their own sakes, to find out what they miss.

**Puffed Wheat, 10c** *Except in  
Extreme  
West*  
**Puffed Rice, 15c**

### Prof. Anderson's Invention

These are the grains that are shot from guns. Every granule in them has been steam exploded.

Thus come the myriad cells. Thus comes the nut-like flavor. And thus digestion is made quick and easy and complete.

These are scientific foods, endorsed by every expert, every doctor. Whole grains are here made wholly digestible, and no other process does that.

But the foods, in addition, are immensely enticing. Millions of breakfasts, millions of suppers, are made inviting by them.

Tomorrow morning let them greet the folks around your table. Then judge by what they say.

**The Quaker Oats Company**

Sole Makers—Chicago

## FOR the HOSTESS



Attractive, unusual, and inexpensive is this liqueur set of Swedish glass, engraved in a grape-vine design. Liqueur sets from Haviland & Company.

THERE is much that is picturesque in the history of the various beverages that have an accepted place in our wine-cellar nowadays, and none is more full of interest than the class of liquors known as cordials. It was in the kitchens of the old-world monasteries and feudal castles that these sweet, aromatic drinks were first brewed—not for the gratification of the taste but as tonics and medicines. The old writers often make allusion to the use of cordials to dispel the weariness of the traveler, "the languor of fair damsels," or to quicken the blood in aged veins.

The feudal lords, no less than the heads of the various brotherhoods, guarded their cordials with great zeal. Various orders such as the Carthusians, whose home was in the valley of the Chartreuse, and the Benedictines kept the secret of their processes strictly within their own walls, while the individual families passed theirs on to the next generation until recipes became a part of the unwritten legacies.

Chartreuse is made from various aromatic plants, especially from a kind of thistle indigenous to Alpine soil, and Benedictine is produced in a similar way. It is only since the French Revolution that the rights to distil Benedictine were invested in a secular company. Although these secret recipes are still rigidly guarded, not a few families in France and Belgium have succeeded in concocting a cordial closely resembling chartreuse in its exquisite flavor.

#### WHAT'S IN A NAME?

The term "liqueur" was borrowed from the French by fashionable English society in the seventeenth century. At the present time the two words, liqueur and cordial, are sometimes used interchangeably, though the former applies strictly only to sweet, aromatic cordials. In the modern commercial world, liqueurs are divided into three classes—the simple liqueurs or ratafias, oils, or fine liqueurs, containing a large per cent. of saccharin and spirituous matter, and creams or superfinely distilled liqueurs.

The difference between the usual liqueurs of to-day and the famous, old-time concoctions lies in the fact that, while only the purest, most care-

fully selected ingredients were used in the latter, modern distillers frequently employ artificial coloring and flavoring matter, which, though not injurious in themselves, detract from the aromatic quality of the cordial. But the old-time cordials need not become a thing of the past; in fact the American hostess may imitate her more housewifely French sister, and have her cordials made in her own kitchen.

Here follow a few of the recipes of these beverages that still add variety to the continental wine-cellar.

#### TWO FRENCH CORDIALS

Dear to the heart of every French epicure are the *cassis* and *anissette* made by the diligent French hostess of the old school. To make a delicious *cassis*, it takes three pounds of fine, ripe, black currants. After the fruit has been carefully picked over and crushed, it should be put into a jar with four and half quarts of good gin, a half pound of raspberries, two cloves, a bit of cinnamon, and cane sugar to taste. Let it stand for six weeks; then strain and keep for three months before using.

The *anissette* calls for a quart of the best quality of alcohol, to which should be added the very thinly pared rinds of twenty lemons, four ounces of aniseed, and a bit of stick cinnamon. Cork down closely and infuse for six weeks. Then break up two pounds of cane leaf sugar, and dip each piece into water till just on the point of melting. Strain off the liqueur into a jar, add the sugar, re-

(Continued on page 82)



Of English Wordsley glass in a rose design is this cordial set, resting on a pewter-edged copper tray









**T**HE housewife's butter troubles are at an end the moment she makes the acquaintance of Meadow-Gold Butter. She quickly learns she can always depend on its freshness and delicate flavor. There can be no substitute.

## Meadow-Gold Butter

is made only from pasteurized cream in the country's most sanitary creameries. It comes to you three times wrapped and sealed in a patented package to keep in its flavor.



## The EYES of the HOUSE

(Continued from page 78)

in blue and mauve, with over-curtains usually of a soft velvet in the same color but in a darker tone. Cretonnes and chintzes are to be had in an even more bewildering variety than last season, although they find more favor for country homes than for the city. Their freshness and vividness of coloring is well suited to the informalities of country life, but they are found to be a little too compelling in appearance for the more subdued color scheme of the town house. The subtleties of mellow, old furnishings are almost destroyed if such obvious materials are used unthinkingly. In certain houses, however, where there is a great deal of white woodwork, charming effects may be gained through the skillful use of these fabrics, but they must be used sparingly if they are to strike just the right note. Often they are not a success because the color is not well chosen, but just as often they are not hung properly. It is most important that they fall in straight, severe lines and that a narrow breadth be used.

### SEEK AND YE SHALL FIND

One would need a book to describe all the fabrics possible for curtains, and let it be whispered here that it is not only in the upholstery departments of our large shops that the most attractive of them are to be had. The summer dress goods counters have afforded many inspirations to people who have not been able to find just what they wanted in the more conventional fabrics. And then as to fixtures for curtains, the heavy

gilt and brass poles with cornices and other fanciful decorations are fast and fortunately disappearing in this country. The ancient method of plaiting the material and fastening it to rings slipped over a pole has given way to the simple and pleasing fashion of hemming it at the top and running it over a rod.

### WINDOW SHADES

Window shades are very important in their bearing on the attractiveness of a room. They should always be of the very best material if they are to give any satisfaction whatsoever. Shades should, when possible, be attached to the inner part of the frame and not on the outside. A tin roller is now on the market that is an improvement on the old one in that it permits the shade to be adjusted without small tacks. There are also extension rollers to fit any window. These are a great boon to our migratory population. There are certain shades to be had that are warranted to hold their color, and this is most important, as the usual variety of the cheaper grades fades most unpleasingly. In color, shades should be selected with reference to the exterior as well as the interior of the house. Often the only way out of the difficulty is to have two sets of shades, but double-sided shades will be just as effectual and will take up less room. Houses with brown stone fronts look best when linen tones are used. White stone or frame houses with light yellow trimmings are best with white shades.

## FOR the HOSTESS

(Continued from page 80)

the jar, and after shaking the ingredients well together, let it stand for a fortnight longer, then filter and bottle.

### AN OLD FLEMISH CORDIAL

For every quart of brandy used in this cordial, allow a dessertspoonful of bruised cinnamon, four or five cloves, two tablespoonfuls of finely pared tangerine rind, and a dash of nutmeg. Mix these ingredients all well together and let them infuse for a month. Then make a thick, rich syrup by boiling clear, brown, crystallized sugar over a brisk fire—allowing a half pound of the sugar for every quart of brandy previously used. Add a pint of this syrup and a wineglassful of the best rum to each quart of the flavored brandy, and let it all stand together for three weeks; then strain carefully, filtering it if necessary, and bottle.

### WELL-BLENDED FRUIT CORDIALS

A well-tried rule for apricot brandy calls for nine ripe apricots. They should be peeled and sliced over a basin so that none of the juice be lost. The kernels obtained from the apricot pits must be lightly bruised and added to the juice with from three to four ounces of crushed sugar candy. Let this mixture stand, closely covered, for six weeks, then strain and bottle, and cork tightly. If preferred, clarified syrup may be used instead of the sugar candy, only this should be added after the liqueur has been strained, as it is then easy to sweeten to the taste. By substituting

peaches for apricots, an excellent peach brandy may be made from this recipe.

To anyone who knows the delicious flavor of Ananas cordial this old recipe will be of interest. Peel and slice some ripe pineapple. Place the slices in a deep dish and sprinkle them with castor sugar, allowing one ounce of sugar for each pound of fruit. After it has stood for twenty-four hours, strain off the juice, and, for every pint, allow one quart of purest alcohol, six ounces of crushed cane sugar, four cloves, and a piece of cinnamon. Put it all into a tightly covered jar together with the slices of pineapple, and let it steep for a month; then strain, bottle, and cork tightly.

### EASILY MADE LIQUEURS

To make a delicious ginger liqueur, mix together in a jar two quarts of whiskey, two pounds of loaf sugar, previously dissolved in half a pint of boiling water, two and a half ounces of sweet almonds, two or three bitter almonds, two and a half ounces of bruised ginger, and the rind of three lemons. Strain, filter, and bottle after six or eight days. Cork down closely, and store for three months before using.

A rare old recipe for mulberry liqueur calls for well-selected, ripe mulberries, which should be first washed, dried, and crushed. To each quart of the juice add a quart of brandy and one pound of sugar. Pour it all into a jug, tie some cheese-cloth over the top, and, after it has stood six weeks, strain and bottle.





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No. 7467. A figured foulard in especially good style, the materials for which can be bought for **\$6.85**

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No. 7457-7429. An effective and easily made two-piece cloth suit, the materials for which can be bought for **\$10.13**

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7465

## A Few of the Early Spring Styles

are shown here. These dresses can be made by you easily from Ladies' Home Journal Patterns. They are authoritative—the styles which women in the fashion centers will be wearing in a few weeks. You can buy all the materials, at the store which sells these Patterns, at from one-third to one-half less than the dress would cost ready-made.

These Patterns are easy to use. Our patented guide chart shows how to put the garment together so simply that thousands of school children use them with perfect satisfaction. We refund cost of both pattern and dress materials if the pattern should be defective in any way. No expense is spared to have

### Ladies' Home Journal Patterns

smart, correct, stylish. At the same time they give you garments that are economical, easy to make and well-fitting.

Latest styles are shown in the new fashion magazine "Good Dressing," which you may have for the asking at the store which sells Ladies' Home Journal Patterns. Or for five cents you can get at the same store The Spring Style Book, showing 500 of the newest fashions and covering every phase of the whole fascinating subject of the dress

No. 7460 A smart costume of serge, trimmed with braid, all the materials for which can be bought for **\$6.90**

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625 West Forty-third Street  
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No. 7465. A stylish dress of striped challis and black satin, all the materials for which can be bought for **\$5.10**

## Maternity Apparel

AT WHOLESALE PRICES  
Direct from Manufacturer

We specialize in Maternity Apparel. Our long experience with this line of work makes it far easier for you to deal here than with the average establishment having only a limited business on these lines. No extra charge for making to measure.

**\$3.75 to \$27.00**

Ginghams, Wool Serges, Pongees, Crepe de Chines, Charmeuse, Silks, etc.

We also make complete lines of

**Negligee Wear  
Tub Dresses**

For home and street wear

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No. 614—Maternity Dress of Satin Charmeuse. Accordion pleated waist with plain yoke and velvet collar. Skirt has the latest novelty pleating giving the desired clinging effect with an abundance of room for expansion. Waist gathered on elastic band under belt of self material. Colors:—Black, Navy and Taupe.

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We issue Catalogues of Maternity Dresses, Negligee Wear and Tub Dresses for Home and Street Wear. Which shall we send you?—Free, of course.

**AMERICAN WOMEN'S WEAR CO.**  
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## Berthe May's Maternity Corset



In my booklet, "Her Corsets," I tell you why the Berthe May Maternity Corset is a real support. Why it insures ease and comfort, and preserves the figure. I give names of prominent physicians who prescribe it among their own families and patients. The booklet explains special adjustment features which make it possible to wear the corset before and after the maternity period, thus proving a real economy. Also hints and rules on hygiene for the maternity period.

This booklet, mailed in plain envelope, is free upon request. Write for No. 14.

All orders have my personal attention. Orders by mail are filled with absolute satisfaction because of my perfect, yet simple, measurement system. If immediate delivery is desired, measurements around Bust, Waist and Hips are needed, also height. Other special corsets for golf, tennis and singing; also for nursing mothers and young girls.

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## Nurses Outfitting ASSOCIATION

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### Correct Uniforms for Maids

FOR HOUSE AND STREET

*The only and original specialty house of this kind in the world*




Our expert service department is ready at all times to carefully and promptly fulfill your individual requirements.

Write for beautifully illustrated Catalogue B, showing our latest models

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to prove that *no water can hurt*

### MALINETTE

THE MOIST PROOF MALINE

This fluffy, chic doll's hat is made entirely of pink and Nell Rose Malinette. Nell Rose is the new color named for President-to-be Wilson's daughter. Send 6 two-cent stamps to cover partial expense, and we will mail it. Dip this hat in water. Shake it, then let it dry. The Malinette will be as crisp, fluffy and lustrous as before. Malinette is the lustrous maline that is guaranteed waterproof. You can even boil it and iron it with a tepid iron and it will look like new.

Send also for our new Spring Paris Fashions free, showing hats, bows, aigrettes, scarves, boas, dress trimmings—all of Malinette. 1913 is a Malinette year. This doll's hat is so dainty, it will delight any child, and such good style, you can have your milliner copy it—full size—for yourself—it isn't really a doll's hat but a fashionable lady's hat made to fit a doll. If it could be bought in the stores it would cost 50 cents.

Send only six 2-cent stamps for the hat today.

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WRITE TODAY FOR BOOK

## Ganesh Preparations

At this season every care should be taken of the complexion. As the winter advances the skin gradually becomes dry and hard, the complexion pallid, and tiny lines and furrows begin to appear about the eyes. Positive relief from these conditions is afforded by the use of Mrs. Adair's Ganesh Preparations and Appliances, some of which are described in this announcement.

### Order by Mail

Any of the Preparations or appliances will be sent to you promptly on receipt of your cheque. The comprehensive instructions accompanying will insure satisfactory results from their use.

Ladies who are within reach of Mrs. Adair's New York Salon will find surprisingly vivifying and enhancing

### A Ganesh Facial Treatment, at \$2.50

When in the City do not fail to visit Mrs. Adair's Salon for personal consultation; it is most conveniently located, at

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One block from the Ritz-Carlton

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# THE JULIET GLOVE

"The White Wonder of Juliet's Hands."—Shakespeare.

*Whitens, Softens and  
Beautifies the Hands*

It is a medicated chamôis glove of finest quality; so good looking and comfortable, that it may be worn motoring, shopping, resting or sleeping. Thus the process of whitening and softening goes on steadily, without effort or inconvenience to the wearer.

**THE JULIET PASTE** is absolutely essential to the success of the Juliet Glove. It must be applied according to instructions, and never penetrates the glove.

The Juliet Glove is made in wrist and elbow length, \$3 and \$4 respectively. With each pair is given free a 1/2 jar of Juliet Paste.

When ordering state size of glove worn.

**THE JULIET COMPANY, 211 W. 20th St., N. Y. City**

For Sale by P. F. FERRIERE, FRENCH PERFUME SHOP, 162 West 23rd Street, N. Y. City  
Sold by R. H. Macy & Co., N. Y. City, at Imported Perfumery Dept.



## On Her DRESSING TABLE

The Beauty That Is Only Skin Deep Exacts  
Most Punctilious Service—Toilet Prepara-  
tions Wherewith It May Best be Served

CAREFULLY compounded, pure, and efficacious are a series of skin-preserving and beautifying lotions and creams which have proved their worth for almost a quarter of a century. They are the product of a woman who has devoted many years to their perfection; in Europe as well as America these preparations are in great demand. Her treatments give immediate demonstrations of the excellence of her methods, and every compound or lotion is put up under her direct supervision.

Chief among them, because of more general usefulness, is a massage or cleansing cream which cannot fail to be of benefit; since it performs a double function in keeping the skin immaculately clean as well as soft, velvety, and free from wrinkles. Price, 50 cents. It is generally well to use a slightly astringent lotion after cream because nothing else lifts the whole tone of the skin so successfully, reduces the pores, and contracts relaxed muscles. This woman's lotion for this purpose is excellent; it sells for 75 cents a bottle. The invisible cream of the series takes away all shine, is absorbed at once and entirely, gives an excellent basis for powder, and also a very pretty finish to the skin. Price, 50 cents. The skin bleach is the refuge of many a matron or girl who has gathered freckles through long hours out-of-doors. It is quite a remarkable lotion and useful for the removal of discolorations of all kinds. Such results are not accomplished in a day, however, and at least a week must be granted before the desired effect is obtained. Price, \$1.50. Liquid beauty powders in pink or white are also sold, as well as face powders, dry rouge, and hair tonic.

### INEXPENSIVE FRENCH PERFUME

So expensive are most of the French extracts from famous perfumers, that heretofore the woman whose purse is but meagerly filled had to give up hope of possessing them. But at last we have been given a delightfully rich, fragrant extract in one of the newest and most artistic bottles, at the reasonable price of \$1.95. It comes from a large and well-known house, and is of the composite bouquet character so largely affected of late years. The bottle itself is charming—it tapers up from a broad base to a dainty little pointed stopper—and a mere drop or so of its contents is sufficient to use, as it is highly concentrated.

Many women carry a small pocket atomizer such as can be bought for 50 cents, and spray themselves when occasion requires with a perfumed shower, as even the most persistent extract has a tendency to evaporate when exposed to the open air.

### HAIR AND HAIR-PINS

One of the newest of the simple coiffures of the moment is being shown in artificial hair, for a reasonable price, at

the fashionable hair-dresser's who has introduced it in America. It is six inches wide and is made of very thick, wavy hair, fifteen inches long. It is fastened to the head perpendicularly by means of one of the new, wide-spaced combs, put in through loops along one end. The hair is thus drawn over one's own tresses, which have been previously gathered into a long knot beneath, and smoothly taken across, turned into pretty curls at the other side, and held with fancy pins. The arrangement is even simpler than it sounds, and very becoming. Sets of pins and a comb to match give a truly Parisian coiffure. The pins have an inside pair of curved prongs which effectually prevent their slipping out; this is the very newest development in pins for the hair. In genuine tortoise-shell, including rare ruby colors as well as demi-amber tones (half amber and half shell), the price for the comb is \$6.50, while the pins are \$8.50 a pair.

### A MANICURING LESSON

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The implements must first be laid out conveniently at hand. There should also be a bowl of hot water, a good toilet soap, and a towel spread over the lap. Wash the hands thoroughly and let the fingers remain in warm soap suds several minutes. While drying the hands with a towel push back the cuticle; then clean the nails with an orange-wood stick, and remove dead growth of the cuticle. Apply a good cuticle food, rubbing it well in and allowing it to remain until the hands are washed again. Use scissors to trim the nails if long, then shape them as desired with a file, and smooth all the rough edges with an emery board. Apply a polishing paste, dip a buffer in polishing powder, and rub the nails briskly. After polishing, wash the hands in warm suds and push back the cuticle with a towel once more. Finishing touches should be given with a stick and emery board, after which a polish with the palm of the hand will bring out all the latent gloss. Every requisite for this process can be ordered from a house established nearly half a century ago. Soap, 35 cents a cake; nail paste, 25 cents; polishing powder, 25 cents; emery boards, 25 cents a box; orange-wood sticks, 10 cents a dozen; cuticle scissors, 75 cents; file, 25 cents; buffer, 75 cents.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



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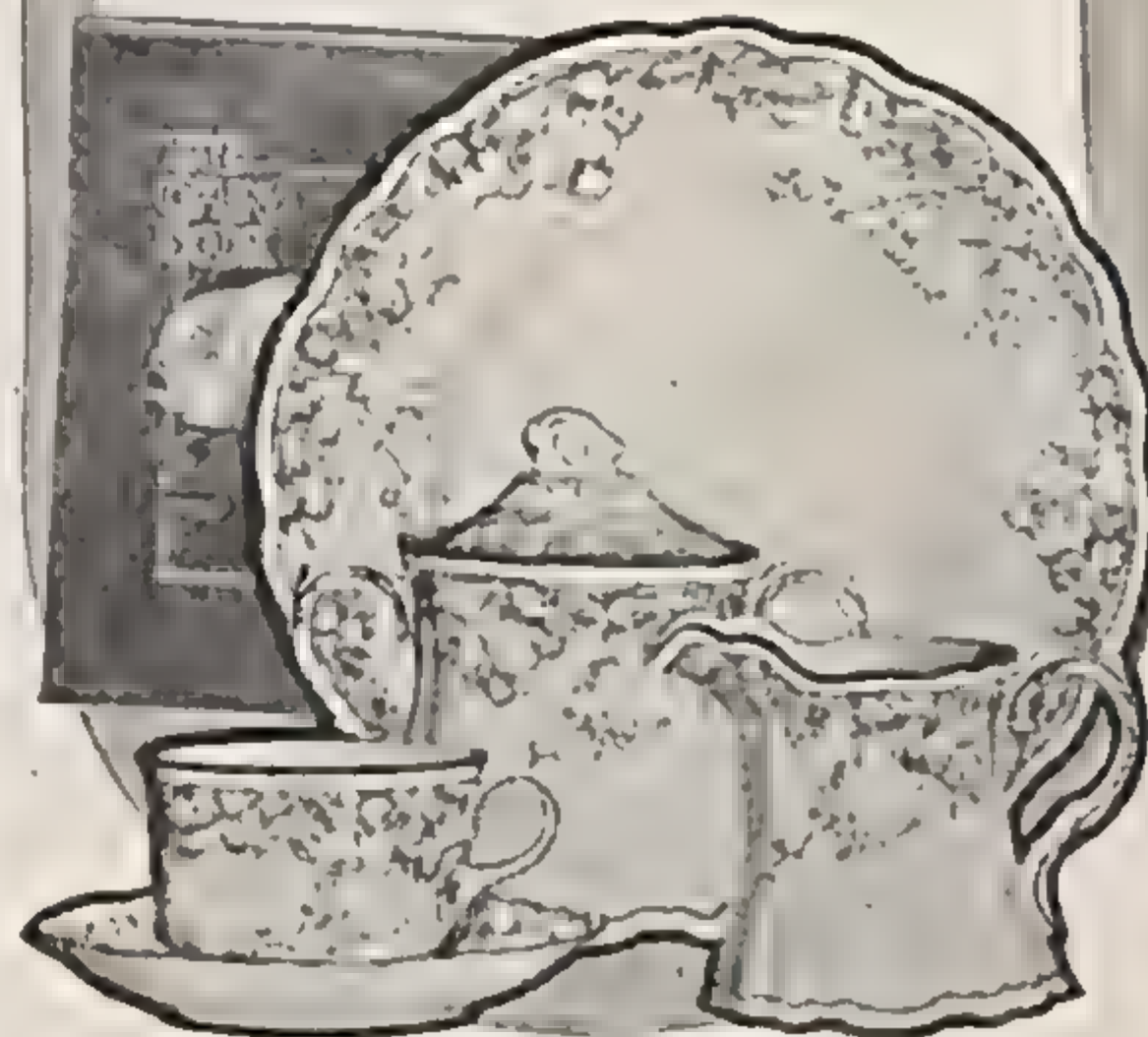
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## A R T

The Sun-Worshippers Who Deny the Existence of Black, and the Devotees of Liquid Atmosphere Who See All Things as Through a Glass Darkly

### CALENDAR OF EXHIBITIONS

New York.—E. Gimpel & Wildenstein. Paintings by Caro Delvaile. Indefinitely.

M. Knoedler & Co. Etchings by Rembrandt. Special loan exhibition of paintings by Raeburn, until February 1st. Drawings by Rowlandson.

Montross Gallery. D. W. Tryon, until February 1st.

Folsom Gallery. Paintings by Alfred H. Maurer, until February 1st.

Macbeth Gallery. Paintings by Americans.

Blakeslee Gallery. Early English, Italian, and Flemish paintings.

Durand-Ruel Gallery. Paintings by the French Impressionists.

Kleinberger Gallery. Old masters.

Cottier Gallery. Three portraits by Raeburn.

Fine Arts Building. Architectural League, from February 2nd to 22nd.

Philadelphia.—Pennsylvania Academy of Fine Arts. Exhibition opens February 9th.

accordance with its whim. To others, air is a creature of the sun. These are the impressionists who might be better described by the title of sun-worshippers, for to them the sun is a god and everything else subservient of him.

### "NO SUCH THING AS BLACK"

Robert Reid, eighteen of whose pictures were shown from January 3rd to 18th at the Montross Gallery, is an impressionist and a sun-worshipper. His landscapes and his figures owe existence, solidity, or lack of solidity, to the democracy or despotism of the solar rays. Now the impressionists, bowing to a fancy, or a supposed fancy, of their master, the sun, which robs black of its blackness, have gone a step further and declared that "there is no such thing as black." We all know very well that this supposition is a myth, just as we all know very well that Santa Claus is a myth. The impressionists know that black does exist, but impressionistic eyes are so filled with sunlight and impressionistic hearts so influenced by a pretty sentiment that they must, perforce, deny the existence of black which, in a sense, is an antithesis to the very idea of sunlight.

When Mr. Robert Reid painted the picture entitled "Black-eyed Susans," he admitted the existence of a theory of color which includes black, even if he did not admit the existence of black. The yellow-petaled daisies of his picture have black eyes, but they are painted with purple and red—a compromise which, willy-nilly, does give the quality of black. If he proved anything here, he proved that black could be painted without his having on his

(Continued on page 88)

### ART NOTES

AIR is very particularly dry or very particularly wet in the painter's world. Indeed, painters may be singled out as the wet and dry states are singled out in the nation. To some, atmosphere is a subtle veil to be drawn over a picture as a symbol of the sonorous depth of life—as in the case of Mr. George Luks. These are the painters enamored of mystery; these are the painters to whom air is a liquid quantity which, surrounding objects and people, colors them in



S

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A

R

T

(Continued from page 86)

palette that pigment known as black. But when he painted the legs of the little lady carrying the flowers, his theory was somewhat too much for him; the preponderance of black in the stockings was a shock to his supersensitive senses. Perhaps the denial of black here is a little hypocritical—it is certainly forced. He has painted the black stockings purple; one wonders what color he would have painted purple stockings.

Mr. Reid does not give any impression of the abandon of nature, though he paints, in many instances, abandoned nature. His art is restrained, though theoretically it is without restraint, or rather, it follows the ideals of a school that was unrestrained. He is an academician who has dared to paint the old statue a new color. He has charm, which Stevenson said was the chief bulwark of art, but he is not of those impressionists who, having imbibed much of life's intoxicating happiness, go about the world destroying the dignified edifices that stand for the restraint which the state imposes in order to continue the peace of the world. He has moments in which he laughs aloud with nature and, inspired, swings his arms freely across his canvas, and thus attains individuality. I am thinking of his "Red Sumach," in which leaves sparkle like precious stones, his "Out of My Window," and "October Garden."

## MORE CRAFTSMAN THAN ARTIST

Paintings in tempera and fresco secco by George Haushalter, to the number of thirty-four, were shown from January 2nd to 13th in an upper gallery at Knoedler's. They are scenes in streets and on the water, executed with a cold consideration of values which shows that the craftsman has too often led the artist by the nose. Mr. Haushalter makes much of his medium, an old one revived, and while praising its qualities, does mention its limitations. There are many. One of them requires that he work rapidly, for the medium dries rapidly and, once dry, precludes further work. Another is a stumbling block in the way of correct values, which must annoy Mr. Haushalter a great deal as he paints in those flat planes put down with big sweeps of the brush that are very cumbersome if they may not be held in their proper place. Some of his pictures were very beautiful in color—abstract color, to be admired from the same angle as a tapestry or a bit of faience. They were notes taken at Granada, St. Ives, Brittany, Malaga, Paris, the Cornish coast, Seville, Venice, and the Bay of Biscay.

## THE GARISH LIGHT OF DAY

An exhibition of paintings by Alonzo Klaw, the son of the theatrical manager, was held from December 13th to January 13th at the Folsom Gallery. It was the first introduction to the public of the work of this very serious young man, much of which is individual and none of which is entirely commonplace. He is, first of all, a colorist, and, secondly, a poet—one of those poets and colorists who, loving mystery, shun sunlight. As a painter, one might say he is of the opinion that nature, left to its usual devices as regards the lighting of

a landscape, cuts patterns too sharp, too crude, and too vulgar. He is a painter of a liquid atmosphere which tints with its own misty colors everything it touches.

His "Rainy Day in the City" is a pastel which must have been the sketch for his painting at the National Academy of Design. It depicts a white horse attached to a wagon, standing patiently under a downpour, a scurrying wayfarer, and dim suggestions of skyscrapers through the yellow veil of air and water. It is the least interesting item of the collection. The horse is a very ordinary conception, inspired by a pathos so much apart from personal observation that it misses the reality it was meant to convey.

His "Woods in Winter" is a more original conception. It is a picture that would be listed with the works of the tonalists whose modern master was Whistler, or Velasquez, as you will. Klaw's search for the mysterious in nature gets him up and out early in the morning when the mists hang low and the woods are a fairyland filled with grotesque shapes that a ray of the practical sun would disclose, in a twinkling, as nothing more nor less than very commonplace trees. But he knows that this is an optical illusion, and sanely proves that he is not fooled by it. It is to atmosphere, and to atmosphere alone, that he bows in reverence. His pictures are units of color.

## TAKING LIBERTIES WITH NATURE

Lawrence Mazzanovitch was represented at the Macbeth Gallery from December 30th to January 13th with fifteen pictures which disclose him as a charming decorator. To him, nature is a suggestion with which a painter may take liberties. His arrangements are delightful because, while they are not matter-of-fact, nor too conscientiously accurate, they are truthful. His sense of color adds another asset to his many painter-like qualities. He draws with a precise brush. His tree trunks are boldly outlined against the sky, which almost invariably is clear and cold and blue. Nine of his pictures were entitled "Autumnal Tints."

A number of cleverly executed landscapes by John Lavery, the portrait painter, were shown until January 6th at the Cottier Gallery. The same gallery contains three portraits by Raeburn, painted simply and directly.

## A MISCELLANY

Water colors by Henry Bacon to the number of seventy were shown at the Montross Gallery to the end of December. They were the fruits of travel in Egypt, England, and France. Color gave them force where the drawing was impotent.

Thirty-one water colors by F. Hopkinson Smith decorated the walls of one of the smaller galleries at Knoedler's for two weeks in December. They were just in color and in drawing. Mr. Smith has learned the value of reserve and the power of fluency.

Jonas Lie showed eight paintings at the Folsom Gallery for a short time. Here canvases covered rapidly in accurate values, in good tone and color were in the majority.





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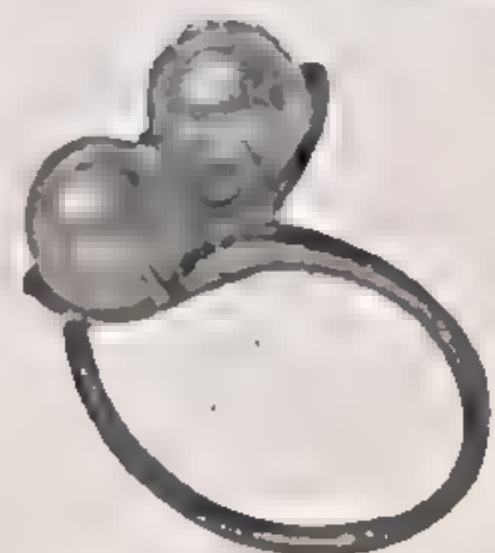
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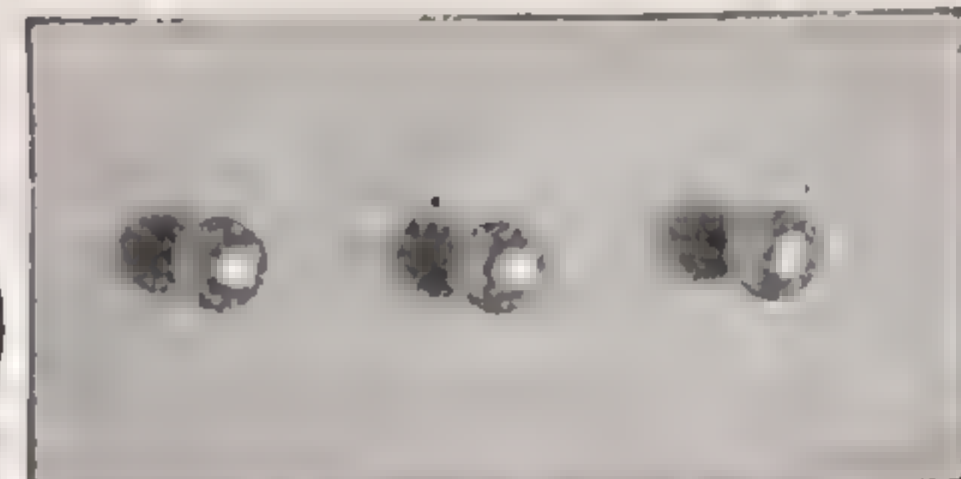


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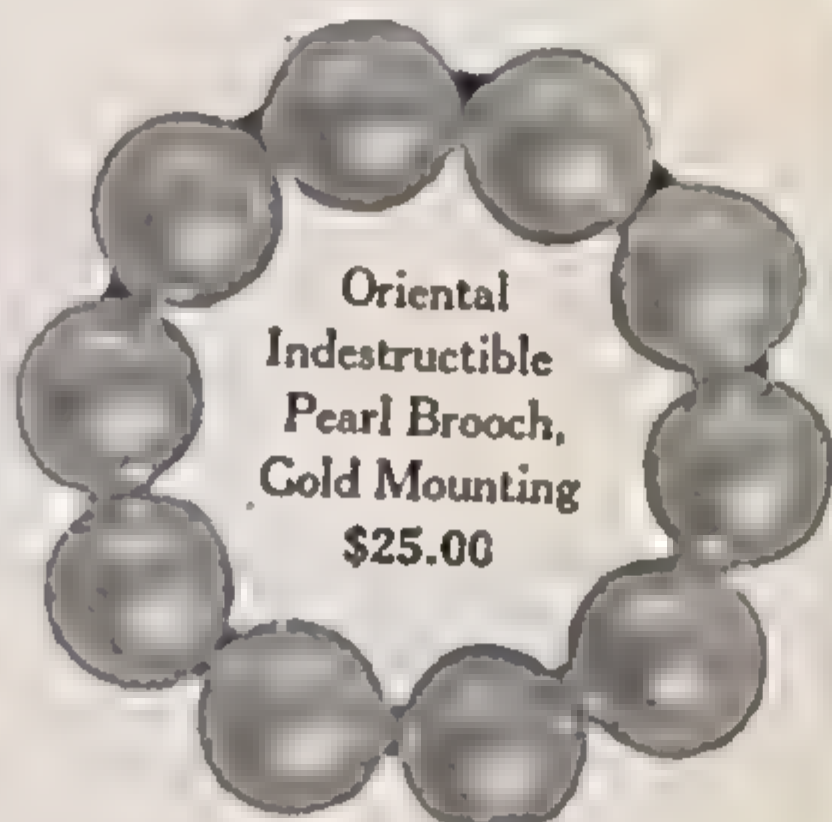
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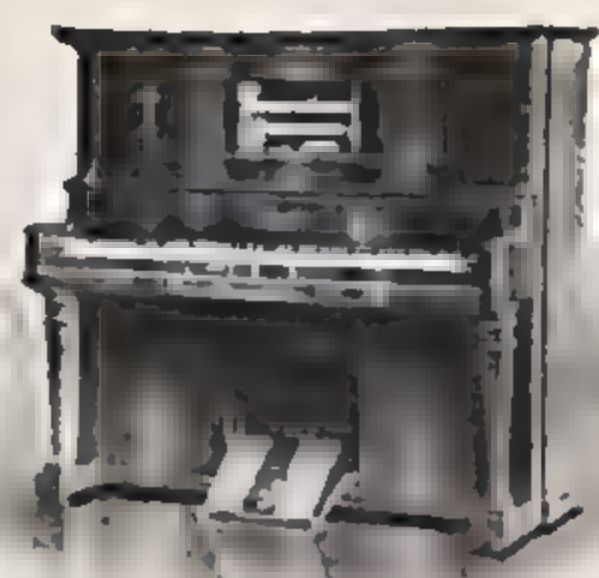
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### Calendar

- Jan. 27—Aft., Putnam Griswold, song recital, Aeolian Hall.  
Jan. 28—Eve., Margulies Trio, Aeolian Hall.  
Jan. 28—Eve., Max Jacobs Quartet, Carnegie Lyceum.  
Jan. 29—Aft., "Das Rheingold," Metropolitan Opera House.  
Jan. 29—Eve., New York Philharmonic Society, Léon Rains, Waldorf-Astoria.  
Jan. 30—Aft., "Die Walkure," Metropolitan Opera House.  
Jan. 30—Eve., Philharmonic Society, Carnegie Hall.  
Jan. 31—Aft., New York Symphony Orchestra, Aeolian Hall.  
Jan. 31—Aft., Philharmonic Society, Carnegie Hall.  
Feb. 4—Eve., Philadelphia - Chicago Grand Opera Company, "Louise," Metropolitan Opera House.  
Feb. 5—Aft., "Siegfried," Metropolitan Opera House.  
Feb. 11—Eve., Philadelphia - Chicago Grand Opera Company, "Conchita," Metropolitan Opera House.  
Feb. 13—Aft., "Goetterdaemmerung," Metropolitan Opera House.  
Feb. 13—Eve., Wagner Memorial by Philharmonic Society, Carnegie Hall.  
Feb. 18—Eve., Philadelphia - Chicago Grand Opera Company, "Noël," "Cassandra," Metropolitan Opera House.  
Feb. 25—Eve., Philadelphia - Chicago Grand Opera Company, "Le Ranz des Vaches," Metropolitan Opera House.

critics were willing to accord her the sort of enthusiastic praise that she had received in Europe.

### A MONTH OF DÉBÜTS

The first month of the new year has been marked by the advent of a brilliant company of newcomers, and music lovers in New York have almost wearied themselves in their efforts to keep up with the important first appearances. Among the singers who have made their débuts this month, few have been more widely heralded than Clara Butt, the English contralto, and her husband, Kennerley Rumford, the baritone. Léon Rains, the famous basso from the Dresden Royal Opera, although born and reared in New York City, was heard here on January eleventh for the first time as a full-fledged singer. He sang in a program composed entirely of German songs, including those of Schubert, Hugo Wolf, and a new and little-known German composer, Hans Sommer, whom Mr. Rains regards as something of a "find."

Mme. Julia Culp, the mezzo-soprano from Holland, is another newcomer who is attracting wide attention. She came to us from Germany, where she has won great popularity as a lieder singer. On her first appearance on January tenth, her program consisted entirely of Schubert, Schumann, and Brahms.

### SPECIAL OPERA

The announcement that the "Ring Cycle" was to be sung at a series of extra performances at the Metropolitan Opera House was an occasion of rejoicing to Wagnerian enthusiasts. Among the artists who are promised for these four afternoons are Mmes. Homer, Matzenauer, Fremstad, and Gadski, and Messrs. Weil, Hinshaw, Burrian, Reiss, Witherspoon, Ruysdael, and Griswold.

Another opera event of February is the coming to New York of the Philadelphia-Chicago Grand Opera Company, which will give several performances at the Metropolitan Opera House before it starts on its tour to the Pacific coast.

### MUSICAL EVENTS

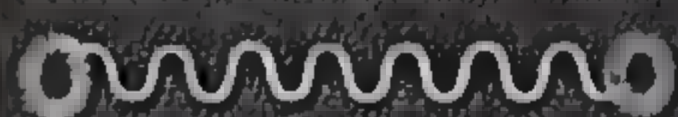
THE coming of a new grand opera star is an event that is always watched with great interest, and the fact that Miss Freda Hempel made her first appearance in this country in a magnificent revival of "Les Huguenots," an opera which has not been sung here for seven years, gave increased interest to the event. Although Miss Hempel reached these shores after a severe illness at sea, and therefore has been unable to sing at her best, New York has taken the new German coloratura into its heart, and her popularity among opera-going people is assured. Nevertheless, it was not till Miss Hempel's voice had regained its normal tone and quality that American

### AT THE HOTEL PLAZA

The delightful "Chansons en Crinoline" given before Christmas with so great success at the Hotel Plaza, under the management of Mrs. R. W. Hawkesworth, have been resumed. The dates for the last two of these exclusive morning performances are January 30th and February 6th. As was the case last season, all the music is sung in French. The singers, who are to include Edmond Clément, Lucretia Bori, Geraldine Farrar, and Andrea de Segurola, appear in historic French costume with suitable scenery for the selections to be sung.

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ESPEY'S Cream prevents chapping and redness, and leaves the skin soft and smooth. *It is a liquid*, easily applied, dries quickly, is never sticky or greasy and gloves may be drawn on at once after using.



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How easily the tender skin of the babies will chap. Espey's will keep the little folks' faces, hands and lips free from the red roughness of winter. Even the tiny baby needs and enjoys it.

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*Mme. Rose Lilli*

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is an unparalleled achievement in corset fashioning. Soft, clinging—so much a part of one's self that the wearing of it is almost imperceptible—yet so persuasive in modeling that the form instantly assumes the lithe,

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FOR ALL OCCASIONS

Universally Approved by Stage Celebrities.

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Mlle. Jaqueline is an individualist not only in word but in deed.

Her modes for the southland show the same distinctive beauty that has always characterized her creations.

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"THE IMPROVED FRONT LACED"



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Other Models from \$5.00 to \$40.00

To the woman of generous proportions a few minutes in the fitting room will furnish more enlightenment as to the poise, comfort and artistic style qualities of Model K than we could explain here were we to exhaust our vocabulary.

Made in beautiful French Broche and of goodly length.

ON SALE ONLY AT FIRST CLASS STORES

**MODART CORSET COMPANY**  
SAGINAW, MICHIGAN.

Makers of High Class Front Laced Corsets Exclusively



## S O C I E T Y

### Died

#### NEW YORK

**Hoppin.**—On January 3rd, William W. Hoppin, son of the late Governor William W. Hoppin of Rhode Island and Frances Street Hoppin.

**Keene.**—On January 3rd, James R. Keene.

**MacCameron.**—On December 29th, Robert Lee MacCameron.

**Slosson.**—On January 2nd, Josephine, wife of the late J. Steward Slosson, and daughter of the late Peter Naylor.

#### BOSTON

**Sears.**—On December 10th, Ellen Coolidge Sears, wife of Frederick R. Sears.

### Engaged

#### NEW YORK

**Allen-Slater.**—Miss Madeleine H. Allen, daughter of Mr. and Mrs. Joseph H. Allen, to Mr. William A. Slater, Jr., son of Mr. and Mrs. William A. Slater, of New York and Washington.

**Brown-Richardson.**—Miss Caro Q. Brown, daughter of Mr. and Mrs. Stephen H. Brown, to Mr. Franklin S. Richardson.

**Douglas-Whitehouse.**—Miss Edith Sybil Douglas, daughter of Mrs. William P. Douglas, to Mr. William Fitzhugh Whitehouse, son of the late W. Fitzhugh Whitehouse.

**Hitchcock-Peabody.**—Miss Celestine Hitchcock, daughter of Mr. and Mrs. Thomas Hitchcock, to Mr. Charles A. Peabody.

**Lazo-Steinman.**—Miss Blanche Lazo, daughter of Mr. Antonio Lazo-Arriaga, formerly Minister from Guatemala in Washington, to Mr. John F. Steinman, son of Mr. and Mrs. Andrew J. Steinman.

**Moffett-Barker.**—Miss Helen Seeley Moffett, daughter of Mr. and Mrs. James E. Moffett, to Mr. Harold Oakley Barker, son of Mr. Oakley Smith Barker and great-grandson of Commodore Cornelius Vanderbilt.

**Paine-Park.**—Miss Frances Paine, daughter of Mrs. Frances Bacon Paine, to Mr. Edwin Avery Park, of New Haven, Conn.

**Van Wyck-Lomax.**—Miss Katharine Van Asche Van Wyck, sister of Mrs. Myron A. Lockman, to Mr. Howell J. Lomax, of Hereford, England.

**Verlage-Hamlin.**—Miss Charlotte Cecile Marie Verlage, daughter of Mrs. Josephine Verlage, to Dr. Marston Lovell Hamlin, son of Professor Alfred D. F. Hamlin, of Columbia University.

**Waldron-Smith.**—Miss Evelyn Waldron, daughter of Dr. and Mrs. Henry A. Waldron, to Dr. F. Montgomery Smith.

**Williams-Schermerhorn.**—Miss Georgia Williams, daughter of Mr. and Mrs. Charles F. Williams, of Stoneridge, Stonington, Conn., to Mr. Amos Cotting Schermerhorn, son of the late John Egmont Schermerhorn.

**Wilson-Bedell.**—Miss Bessie L. Wilson, niece of Mrs. Horace Brightman, to Dr. Arthur Bedell, of Albany.

#### BALTIMORE

**Warfield-Ledochowski.**—Miss Louise Warfield, daughter of Former Governor and Mrs. Edwin Warfield, to Count Vladimir Ledochowski, of Poland.

#### BOSTON

**Dudley-McOrmond.**—Miss Alice Bishop Dudley, daughter of Mr. and Mrs. Frank Eddy Dudley, to Mr. Raymond Richard McOrmond, of Wallingford, Conn.

**Harris-Rich.**—Miss Dorothy S. Harris, daughter of Mr. and Mrs. A. L. Harris, to Mr. Frederick B. Rich, of New York City.

**Lee-McLean.**—Miss Elizabeth Perkins Lee, daughter of George Lee, of Brookline, to Mr. Henry Pratt McKean, Jr., son of Mr. and Mrs. Henry Pratt McKean, of Philadelphia and Prides Crossing, Mass.

#### CHICAGO

**Shedd-Schneppe.**—Miss Laura Shedd, daughter of Mr. and Mrs. John G. Shedd, to Mr. Charles H. Schneppe.

#### CINCINNATI

**Colston-Mitchell.**—Miss Sally Coles Stevenson Colston, daughter of Mr. and Mrs. Edward Colston, to Mr. Mark Mitchell, son of Mr. and Mrs. Richard H. Mitchell.

#### CLEVELAND

**Lincoln-Lamb.**—Miss Gray Lincoln, daughter of Mr. and Mrs. Walter A. Lincoln, to Mr. Eugene Howard Lamb, of Sacramento.

#### KANSAS CITY

**Biddle-Switzler.**—Miss Maud Marian Biddle, daughter of Mr. and Mrs. Judson M. Biddle, to Mr. William S. Switzler, of St. Louis.

#### LOS ANGELES

**Clark-Metcalf.**—Miss Lucile Elizabeth Clark, daughter of Mr. and Mrs. Wesley Clark, to Mr. Houghton P. Metcalf, son of Mr. and Mrs. Stephen O. Metcalf, of Providence, R. I.

**Ertz-Will.**—Miss Mary B. Ertz, daughter of Mr. and Mrs. Charles E. Ertz, of Piedmont, Cal., to Mr. Frederick Will, Jr., of Rochester, N. Y.

**Severance-McPherson.**—Miss Marjorie Severance, daughter of Mr. and Mrs. Mark Sibley Severance, to Mr. Walter Scott McPherson, of Chicago.

#### MINNEAPOLIS

**Martin-Piper.**—Miss Helen Leslie Martin, daughter of Mr. and Mrs. William L. Fairbank, to Mr. Harry Cushing Piper, son of Mr. and Mrs. George F. Piper.

**Van Dusen-Rogers.**—Miss Mary Van Dusen, daughter of Mr. and Mrs. Frederick C. Van Dusen, to Mr. Charles Bolles Rogers, of Minneapolis, son of Mr. and Mrs. Sampson Rogers, of Chicago.

#### NEW ORLEANS

**Gelpi-Fortier.**—Miss Marie Rose Gelpi, daughter of Mrs. Louise Nicaud Gelpi, to Mr. James Alcee Fortier, son of Professor and Mrs. Alcee Fortier.

#### PITTSBURGH

**Copley-Thaw-Whitney.**—Mrs. Alice Copley-Thaw, daughter of Mrs. William Thaw, to Mr. Geoffrey W. Whitney, son of Mrs. Charles Whitney, of Boston.

(Continued on page 94)



# Leonard's

Exclusive Gowns and Dresses for Women and Misses made to suit your individual tastes

Simple, Afternoon and Evening Gowns, Dancing Frocks, Street, House and Party Dresses, Negligees, Tea Gowns, Dressing Sacques, etc.

Everything made on the premises in our own workrooms.

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We are specialists in the making of these garments, which are original with us, and especially designed to meet the changing conditions without alterations.

No. 20707—Lalant charm-rose dress. Russian Blouse; elegant Persian band on collar and cuffs. Cut steel buttons in each scallop. Fine shadow lace jabots - \$32.50

Dresses from \$12.50 up

Gowns and Negligees from \$6.75 up

Catalog V and order blanks sent out of town upon request.

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## PHYSICAL CULTURE for THE FACE



### Restores Youthful Expression and Beauty

When the skin and muscles of the face lose their elasticity, the face sags all out of shape, nose to mouth lines, lines about eyes, mouth and forehead, and double chin appear, and tissues become flabby. The skin of the neck looks withered and yellow and deep lines form.

My system of facial exercises, by restoring elasticity to the skin and muscles, removes and prevents these marks of age. It is equally valuable for too thin or too plump face or neck. Massage, vibratory, electrical and other external treatments cannot exercise even the superficial muscles well and they cannot exercise the deeper muscles at all. These deep muscles must be exercised to restore or preserve youthful appearance.

My new booklet "FACIAL EXERCISE," fully describes my system. It tells how young women may enhance and preserve and how mature women may restore facial charm. No one is too old to benefit. Write for my book to-day—FREE.

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Department V 2.

417 S. Dearborn Street, Chicago



## Don't Trust Your Complexion

to the ordinary creams of commerce. Your skin is too valuable to endanger, just because some other preparations are a few cents cheaper. Do as the most careful women in New York do, let

## MARY GREY Beauty Specialist

provide your toilet necessities. Your appearance will repay you if you make a point of using the exclusive Mary Grey specialties. *Don't try to economize at the expense of your complexion.*

Mary Grey has perfected her specialties and improved her methods until now she offers you treatments that are unequalled for promoting and preserving beauty. Remember, a healthy skin and clear complexion tend toward increased health and cheerfulness.

Mary Grey's facial treatments are given in her restful salon at 13 West 46th Street, "One minute's walk from Fifth Avenue"

For the face, Mary Grey has devised a course of treatments that counteract the effects of worry, fatigue and age, and prevent the forming of wrinkles and loose skin. These treatments tighten and whiten the skin, making the complexion youthful and keeping it so. The nerves and muscles of the face are strengthened and toned up, and the whole body refreshed. The price for the course of six treatments is \$10. Single treatments, \$2.50.

Scalp massage, as perfected by Mary Grey, not only improves the condition of the hair, but also freshens up the whole face, as the facial muscles converge at the crown of the head. A single treatment at \$1.50 will be beneficial, or a course of treatments may be arranged if desired.

*If you live at a distance:* Send Mary Grey a description of the condition of your skin, and she will advise you without charge.

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Dept. 7

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A postcard will bring you Mary Grey's new "Book of Beauty" fully illustrated. This useful book contains a complete list of Mary Grey's toilet necessities, with directions for their use.

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The SMOLIN trade mark signifies authentic style. Look for it in your next hat.

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## L. M. HIRSCH Sample Shoe Co.



SATIN PUMP, Turn Sole \$3.00  
2 inch Louis XV Heel

We carry in stock a complete line of the above in Black, Blue, Pink, White, Gray, Gold and Emerald Green, and American Beauty, at the above price.

An extra charge of fifty cents for slippers made to order from sample of the material to match your gown

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Exceptional Facilities for the Prompt Execution of Out-of-Town Orders, with complete satisfaction guaranteed. Correspondence Invited.

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## Crystallized Grape Fruit

A Delicious Confection Made of Finest Florida Grape Fruit and Sugar



A Gift  
Worth While

A Splendid After Dinner Bitter Sweet

Carefully Prepared in Aluminum Utensils in the Clean Geneseo Jam Kitchen and attractively packed in 1 pound Japanned Boxes. For sale by all high class Specialty Grocers for 75 cents, or sent prepaid on receipt of 90 cents.

Write for circular of Other High Grade Specialties

MISS ELLEN NORTH : Geneseo, N. Y.

## S O C I E T Y

(Continued from page 92)

### PHILADELPHIA

**Hannum-Donaldson.**—Miss Rachel Hannum, daughter of Mr. and Mrs. John B. Hannum, of Chester, Pa., to Mr. Wharton Landell Donaldson, of Philadelphia and Pittsburgh.

### ST. LOUIS

**Tirrill-Wallace.**—Miss Kathleen Tirrill, daughter of Mr. Henry Tirrill, to Mr. Robert Brookings Wallace, son of Mr. A. A. Wallace.

### ST. PAUL

**Elliott-McGuckin.**—Miss Marion Elliott, daughter of Mr. and Mrs. Elliott, of Winipeg, Ont., to Mr. Ralph McGuckin.

**Hill-Boeckmann.**—Miss Rachel Hill, daughter of Mr. and Mrs. James Jerome Hill, to Dr. Egil Boeckmann, son of Mr. and Mrs. Edward Boeckmann.

### SAN FRANCISCO

**Morrow-Mann.**—Miss Arabella Morrow, daughter of Mr. and Mrs. William Hulbert Morrow, to Mr. Harold Mann, son of Mr. and Mrs. Harry Mann.

### SAVANNAH

**Veeder-Karow.**—Miss Mabel Veeder, daughter of Mr. and Mrs. A. G. Veeder, of Schenectady, N. Y., to Mr. Edward Karow, of Minneapolis, son of the late Major Edward Karow and Mrs. Karow.

### WASHINGTON

**Neff-Stigand.**—Miss Nancy Neff, daughter of Dr. and Mrs. Wallace Neff, to Captain Chauncey H. Stigand, of the British Army.

## Weddings

### NEW YORK

**Butler-Andrews.**—On December 18th, at Great Neck, L. I., Mr. Frank Newcomb Butler and Miss Susan Cecilia Andrews, sister of Mr. and Mrs. Edward William Robinson.

**Chapin-Montant.**—On January 6th, Mr. Alfred C. Chapin and Mrs. Charles Montant.

**Finch-Delafield.**—On January 18th, at the country home of the bride's parents in Riverdale, N. Y., Mr. Edward Ridley Finch and Miss Maisie L. Delafield, daughter of Mr. and Mrs. Maturin L. Delafield.

**Roper-Parks.**—On January 22nd, in St. Bartholomew's Church, Mr. Albert Lonsdale Roper, of Norfolk, Va., and Miss Georgianna Phillips Parks, daughter of the Rev. Dr. Leighton Parks.

**Sargent-Cunningham.**—On January 18th, in St. Thomas's Church, Mr. Murray Sargent, of New Haven, and Miss Mary H. Cunningham, daughter of Mr. and Mrs. James Cunningham.

### ATLANTA

**Gregg-Adair.**—On January 22nd, at the home of the bride's parents, Mr. Robert Gregg and Miss Elizabeth Adair, daughter of Mr. and Mrs. Forrest Adair.

**Palmer-Spalding.**—On January 15th, at the home of the bride's uncle and aunt, Mr. James Daniel Palmer and Miss Van Hilliard Spalding, niece of Mr. and Mrs. Clarence May.

### BALTIMORE

**Bowdoin-McLane.**—On January 18th, in Old St. Paul's Church, Mr. William Graham Bowdoin, Jr., son of Mr. and Mrs. William Graham Bowdoin, and Miss Elinor McLane, daughter of Mr. and Mrs. Allen McLane.

**Harrison-Perin.**—On January 22nd, in Christ Protestant Episcopal Church, Mr. Philip Haxall Harrison and Miss Gladys Perin, daughter of the late Nelson and Mrs. Perin.

**Taylor-Zell.**—On January 8th, at Emmanuel Protestant Episcopal Church, Mr. Robert Taylor, Jr., and Miss Mildred Leeds Zell, daughter of Mrs. William Walter Abell.

### CHICAGO

**O'Brien-Waller.**—On December 28th, at the home of the bride's parents, Mr. Howard Vincent O'Brien and Miss Louise Waller, daughter of Mr. and Mrs. William Waller.

### CINCINNATI

**Clark-Baker.**—On January 21st, at the home of the bride's father, Mr. Ralph Ewing Clark, son of Mrs. Alexander Clark, and Miss Gladys Baker, daughter of Mr. Charles Wentworth Baker.

**Warrener-Clark.**—On January 14th, at the Methodist Episcopal Church at Avondale, Mr. Harrison Percy Warrener and Miss Augusta Clark, daughter of Mr. and Mrs. Jesse Rodman Clark.

### MINNEAPOLIS

**Driscoll-Nott.**—On December 31st, at the Plymouth Congregational Church, Mr. Conrad Gotzian Driscoll, of St. Paul, and Miss Charlotte Nott, daughter of Mr. and Mrs. William S. Nott.

### NEW ORLEANS

**O'Ferrall-Moulton.**—On January 15th, Dr. John Tolson O'Ferrall and Miss Gladys Moulton, niece of Mr. and Mrs. John Dymond, Jr.

### PHILADELPHIA

**Crawford-Prichett.**—On December 28th, at the home of the bride's parents, Mr. Kenneth B. Crawford, son of Mrs. George L. Crawford, and Miss Edith Sands Prichett, daughter of Mrs. M. Sands Prichett.

**Dixon-Norris.**—On January 14th, in Holy Trinity Church, Mr. John Shipley Dixon and Miss Mabel Bayard Norris, daughter of Mrs. John H. W. Rhein.

**Morgan-Hutchinson.**—On January 8th, in Holy Trinity Protestant Episcopal Church in Rittenhouse Square, Mr. Hallowell V. Morgan, son of Mr. and Mrs. Charles E. Morgan, and Miss Cintra Hutchinson, daughter of Mr. Sydney Emlen Hutchinson and granddaughter of Mr. Edward T. Stotesbury.

### PORTLAND

**Sherwood-Wilson.**—On January 14th, at Trinity Church, Mr. Arthur Murray Sherwood, Jr., son of Mr. and Mrs. Arthur Murray Sherwood, of New York, to Miss Evelyn Wilson, daughter of Mr. and Mrs. Wilson, of Portland, Ore.

### PROVIDENCE

**Gardner-Grosvenor.**—On January 28th, in St. John's Episcopal Church, Mr. George Peabody Gardner, Jr., of Boston, and Miss Rose Phinney Grosvenor, daughter of Mrs. William Grosvenor.

### WASHINGTON

**Garrett-Vandergrift.**—On January 18th, in St. Thomas's Episcopal Church, Mr. George Angus Garrett, of Chicago, and Miss Alice Vandergrift, daughter of Mr. and Mrs. S. H. Vandergrift.

## Weddings to Come

### NEW YORK

**Smith-Carroll.**—On February 1st, in the West End Collegiate Church, Miss Dorothy G. Smith, daughter of Mr. and Mrs. Abel I. Smith, and Mr. Ralph Carroll.

**Townsend-Winmill.**—On February 4th, in St. Thomas's Church, Miss Viola Townsend, daughter of Mr. and Mrs. J. Allen Townsend, to Mr. Robert Campbell Winmill.

## Entertainments, Receptions and Dances

**Bagby Musicales.**—On January 27th, at the Waldorf, fourth and last of the morning musicales arranged by Mr. Albert Morris Bagby.

**Drexel, Mr. and Mrs. Anthony J., Jr.**—On January 29th, at the Ritz-Carlton, a dance.

**Fish, Mrs. Stuyvesant.**—On January 23rd and 30th, dinners, followed by dancing.

## Charitable Intimations

**Charity Ball.**—On January 30th, at the Waldorf-Astoria, annual charity ball, in aid of the New York Nursery and Child's Hospital. Tickets may be obtained from Mrs. Charles F. Roe, 35 East Thirty-seventh Street.

**Dance for the Benefit of St. Agnes Day Nursery.**—On January 28th, at the home of Mrs. Robert R. Livingston, 11 Washington Square North.

**Junior League Annual Play.**—On February 3rd and 4th, musical play, entitled "Perplexing the Producer," in which the season's debutantes take part. Tickets may be obtained from Miss Margaret Overton, 49 West Fifty-seventh Street.





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## Pneu Form

The Pneumatic Dress Form

Simply inflate inside your fitted waist lining, and before you stands **you**, with looking-glass fidelity. **Pneu Form** includes the largest part of the hips, and the adjustable rod gives skirt length. **Pneu Form is made to be pinned to.**

The air chamber is strongly constructed of scientifically air-proofed cloth, non-elastic and is not affected by age or climate.

With **Pneu Form** you can make and complete the most elaborate waist, skirt, dress or



gown without a single try-on. The same **Pneu Form** will reproduce any number of figures if ordered in a size a little larger than the largest bust measure for which it is to be used. When not in use, **Pneu Form** may be deflated and packed away in its own box base which holds it all. Weight complete 10 pounds.

Write for new booklet  
"C-10" giving full description and prices

The Pneumatic Form Co.

557 Fifth Avenue  
Near 46th Street  
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Sold by  
many first  
class shops  
or direct  
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the attention of the wealthiest, most discriminating men and women in the world. These people pay hundreds of dollars for the privilege of locking themselves up for a week, during which time the only newspaper they receive is the

## Cunard Daily Bulletin

*Published daily aboard the  
"Lusitania," "Mauretania," and  
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The VOGUE Company has taken the advertising direction of the CUNARD DAILY BULLETIN for the United States and Canada, and is prepared to give advertising rates and complete information.

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Beautiful women give charm to their complexions with a tiny touch of

### El Perfecto Veda Rose Rouge

The tint of nature. The one rouge that protects the skin instead of harming. Send for free sample.

Sole Agents—GEO. BORGFELDT & CO.  
16th Street and Irving Place, New York  
Distributors of World-famous Toilet Preparations



### "Preserved" VIOLETS

From Bohemia

**\$2.50**  
the bunch

Prettily boxed  
Exp. prepaid  
With all their  
delicious odor  
and beauty

Worn by New York's fashionable set  
See other descriptions under Specialty Shops on page 13

AUSTRO-HUNGARIAN CO.  
4 W. 33rd St., New York (opp. Waldorf)



## The Sphinx Never Grew Old

Forty centuries left her face without a wrinkle. You cannot keep your face as ageless as the face of the Sphinx—but you can remove the markings of time. Use

## GOURAUD'S ORIENTAL CREAM

made from Dr. Gouraud's original formula—the standard of excellence for 65 years. Three generations of discriminating users express their delight in this Magical Beautifier and pass on this secret of a perpetually youthful face to you.

Telephone your dealer for a bottle, or let us send one to you.

**Price \$1.50**

Apply the **Oriental Cream** with a fine grained sponge—best of all, with one of

### DR. GOURAUD'S ORIENTAL VELVET SPONGES

packed in a dust proof box, absolutely clean and ready for use. Price 50c at your dealer's or mailed direct on receipt of price.

If your dealer cannot supply you, we shall be glad to send you the **Oriental Cream and the Sponge** together promptly on receipt of a two dollar bill.

FERD. T. HOPKINS & SON  
Proprietors  
37 Great Jones Street, New York

P.S. A handy little powder book of **Gouraud's Oriental Beauty Leaves**, just the size to fit your purse, will be sent you for ten cents in stamps. You will find it delightful when traveling, or after exposure to wind and dust.



## You Can Weigh What You Should Weigh

My pupils are among the most refined, intellectual women of America. They have *regained* health and good figures and learned to keep well. Each has given me a few minutes a day in the privacy of her own room to following scientific, hygienic principles of health, prescribed to suit each individual's need.

## You Can Be Well

My work has grown in favor because results are quick, natural and permanent and because they are scientific and appeal to common sense.

## No Drugs, No Medicines

**Radiate Health**—so that everyone with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

**Be Attractive**—well groomed.

**Improve Your Figure**—in other words be at your best. You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and poised—upright in body as well as in mind—and you are happier.

Judge what I can do for you by what I have done for others.

I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any physician—the best physicians are my friends—their wives and daughters are my pupils. I have **REDUCED** about 25,000 women from 10 to 85 lbs. I have rounded out and **INCREASED THE WEIGHT** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

I want to help every women to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Won't you join us?—we will make you and the world better.

I have published a free booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work.

If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend. If you are in Chicago come to see me. I am at my desk from eight a. m. until five p. m., and shall be glad to see anyone interested in this great movement of health and figure through natural means.

Sit down and write to me **NOW**. Don't wait—you may forget it. I have had a wonderful experience, and I shall like to tell you about it.

**SUSANNA COCROFT, Dept. 17, 624 Michigan Ave., Chicago.**

*Miss Cocroft is a college bred woman. She is a leading authority upon the scientific care of the health and figure of woman.*



## MUCH ADO about NOTHING

(Continued from page 53)

repeated these colors in different combinations, and each scene was a variation in different tones upon this central color theme.

This barring of foreign color made discordance impossible and afforded an opportunity for the presentation of scenes which, complete and harmonious in themselves, formed likewise a series that, like the panels which inspired them, were in artistic accord one with the other.

### SYMBOLISM OF THE COLORS

Mr. Herter has endeavored to express in color harmonies the dramatic significance of the various situations of the play, and has attempted, in perhaps unusual detail, the experiment of bringing the modern knowledge of the psychiatry of color to the aid of the drama. This involved a considerable elaboration of arrangement, for in each scene there was the primary necessity of effecting an harmonious ensemble which should be in keeping with the character of that precise phase of the story, and the secondary requirement of stating the significance of the various characters and their relation by their place in the color harmony.

For expressing the general nature of comedy the softer color harmonies seemed to be suitable. Green was chosen as the appropriate denotation of the brilliancy of the wit in "Much Ado About Nothing," with warm red for the love motif, and cold blue for that of villainy.

Bright blues and greens were the predominating colors in the first act, a

scene of revelry. These colors are softened in the garden scene; soft as moonlight on dewdrops was the veil of palest green which Miss Russell wore over a high, quaint head-dress glittering with brilliants.

### AN ORIGINAL WEDDING GOWN

One of the most original bits of costuming in the play is the wedding gown of Hero. White, so hallowed by tradition and sentiment, was felt to be out of key with the gorgeous display of color, and upon studying the paintings of the fifteenth century, Mr. Herter came upon one of a wedding procession in which the bride was robed in cloth-of-gold. With an historical precedent thus established, the costume of Hero was developed in brilliant gold with a pair of genuine old sleeves richly encrusted with the old paste. These were a souvenir of Mr. Herter's Italian travels, which he presented to Miss Russell as the finishing touch for the costume of one of the members of her company.

Mr. Herter is a poet as well as a painter in his designing. Though many felt and admired, perhaps not all understood the significance of the use of crimson and flame color in the costumes of the lovers. As their love grew, and flamed at last into ecstasy, the colors of their dress seemed to catch fire and glow as though lighted by the hidden flame.

Indeed, the whole play is fraught with the symbolism of color, of which Mr. Herter is a student, but perhaps the average playgoer will prefer to drink in the beauty of the effect without delving into such philosophic considerations.



## SMART FASHIONS for LIMITED INCOMES

(Continued from page 38)

If an English cut, tweed coat is desired, it is perhaps wisest to buy it ready-made at a shop. But should it be impossible to find just the right thing or the right size, then the English tweed should be entrusted only to a reliable tailor. An excellent model is shown in the middle of the group on the left. One tailor who has the necessary skill to chieve the correct cut will make this model to order, of excellent material, for \$50. Such a coat is a wise investment as it will last a number of years if properly cared for.

### THE CARE OF TAILORED CLOTHES

The value of taking proper care of tailored clothes is seldom fully realized, but it is really almost as important as the proper cut. A tailored suit should be thoroughly brushed as soon as it is taken off, especially the bottom of the skirt and the collar of the coat. The coat should be put on a padded hanger, which in turn should be hung on a pole

in the closet so that the garment does not come in too close contact with anything else. The skirt should be hung by two tapes placed at each side of the belt, or by trouser hangers. In the latter case, the waistband of the skirt should be folded in half and the hangers closed over it.

Pressing and repairing are equally important. A wrinkled suit is shorn of its style, and one with a loose skirt braid, a frayed edge, or a shabby lining is beyond the pale. When more than just a stitch is needed a small tailor should be employed. Vogue knows of several such tailors who do excellent work and charge but a few dollars for repairing or relining. They are also capable of altering a suit when some skill in fitting is required.

Such details as these are all-important from an economical standpoint, as they preserve the suit and give the well-groomed air that is so great an essential to smartness.

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\$3.50

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By concealing the irregularities; covering up the bulges; furnishing a true foundation for the gown; persuading the figure into beautiful contour.

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For sale at all Department Stores.

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The Edward Hayes Patent "VIRGINIA" buckle laced Boot, with the Ideal Vamp.

Footwear to match your Gown or Hat a specialty.

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which does for the face what my Physical Culture has done for the figures and health of 60,000 women. Why should not the skin of your face and throat be as clear and unblemished as the skin of your body?—only because you have not treated your face intelligently."

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Tired eyes, wrinkles around them, pouches beneath them; crows feet; the droop at the corners of the mouth; the hard lines from the nostrils to the lips; drawn, colorless lips; sallow, discolored or freckled skins; all or any of which add ten years to your age, because they make you look ten years older, can all be overcome by systematically following the simple instructions clearly explained in the Grace-Mildred Culture Course of Physical Culture for the Face.

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Those who know Miss Cocroft's national—yes, international—reputation as a restorer of health and youth, will be as pleased to hear of this new feature in her work as they will be certain that it will produce precisely the results she claims for it.

The direction of this work will be in the hands of her nieces, Miss Grace L. Ballack and Miss Mildred A. Albee, whose association with Miss Cocroft for many years has adequately qualified them to assume the direction of this department of Miss Cocroft's culture training. For further particulars and names of those who have taken this course and gotten the results desired write us NOW. The results are marvelous.

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SKILL AND WON-  
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PREHENSION OF  
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IN CORSETRY

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Light as gossamer, soft as down, they fit and cling to the body with glove smoothness. No wrinkles to spoil the fit of a gown, no chafing in spots, they soothe the skin with their fine texture. A luxury in lingerie and a necessity for well dressed women.

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Made in the following shapes:

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Direct from the knitting mills to you, prepaid.  
Color white.  
Just measure sizes 34 to 44.  
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AGENTS

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**B**ECAUSE *baked* beans give you more food value, as well as more satisfaction—more of the health-giving, strength-building elements your system requires. Far more than you obtain in the ordinary boiled or steamed beans so often sold in cans.

Heinz Baked Beans are *really baked* in ovens. They have all the flavor, all the delicacy, all the nutriment, of the famous *baked* beans of Boston.

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Their are four kinds of Heinz Baked Beans:

Heinz Baked Beans with Pork and Tomato Sauce.

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Others of the famous "57" are:

Heinz Euchred Pickle, Mince Meat, Chili Sauce, Pure Vinegars, Tomato Ketchup, Fruit Preserves, Peanut Butter, etc.



**H. J. HEINZ COMPANY—57 Varieties**

Member of Association for the Promotion of Purity in Foods

## THE THRIFTY PARISIENNE'S HAPPY HUNTING-GROUND

(Continued from page 21)

covered with side-plaited, white chiffon, which hangs straight and full from shoulder to waist, where it blouses slightly both front and back. The short sleeves are finished at the elbow with full ruffles of the plaited chiffon, over which hangs a hemstitched satin cuff. This is divided by a deep box plait of the plaited chiffon, held in place by two round buttons of crystal. A three-inch, flat panel vest opens down the front, trimmed by a wide, hemstitched hem, and fastened with round, crystal buttons. A short shoulder yoke that runs across the back keeps the plaitings flat under the square sailor collar.

### THE SERVICEABLE LONG COAT

A long coat of some description should be contained in every wardrobe. When bought with discretion, it serves countless different ends. Often it is possible to combine a street wrap and an evening coat in one, and thus achieve a great saving. In the upper, right-hand corner of page 21 is shown a general utility coat of gray *velours de laine*, with a broad, shawl collar of some inexpensive fur, much like skunk in appearance. The coat, which is loose at the top and very ample through the hips, is finished at the bottom with a fitted band which gives the fashionable taper at the feet. This band is wide in the back, and rounds off at the corners of the front, rising from thence in a graduated line to the low opening of the fur collar, which is fastened by a cloth-covered button and an ornament of cloth-covered cord. The long, kimono sleeves end in turnback cuffs, stitched on the edge and ornamented with a single large button of the cloth. At the back, a loose, straight panel hangs from the shoulders, somewhat after the Chéruit coat models. This panel rounds at the bottom, and is caught at each side of the top of the fitted band by cloth buttons. The panel and cuffs, as well as the fitted band, are finished by an inch-wide hem and one row of stitching. The coat, lined to three-quarter length with a self-tone satin, costs but 175 francs. Similar models for the same price may be had in dark blue or brown.

### REAL VALUES IN EVENING WRAPS

Such a garment as the one just described may be worn afternoon or evening, but if an evening coat also can be afforded, so much the better. There are few things in which better values are to be found than in just such wraps. For instance, the wrap illustrated in the lower left of page 21 is a really lovely model in Du Barry pink silk poplin, lined throughout with satin of the same shade. Its only trimmings are a pointed collar and crush revers of satin, and a heavy, silk-covered cording which outlines the deep, rounded yoke back and front, and the long shoulder. Cut very full through the middle, the coat tapers below the knees in the back to the modish diamond shape, and in front is caught up in deep plaits at the low, side opening of the shawl collar, where it fastens with an ornament made from the silk-covered cord. The ample sleeves are trimmed



A rococo theatre bag, fascinating in its detailed designing

at the bottom by a crushed band of satin, and turnback pieces of the poplin. At the beginning of the season, this sold for 250 francs, a price more than warranted by its cut and excellent style, but at this season of the year this wrap, with several others in tan or gray, may be had for 145 francs. A bargain this certainly is, but one not at all unusual. At almost any time, in this particular department of this particular shop, a thorough search will be rewarded in a manner quite as satisfactory.

### GOWNS COPIED FROM GREAT CREATIONS

A wonderful place it is, this shop. There is nothing one cannot find there, from shoe buttons to the latest picture of the latest school of art. "*Le dernier cri*" is its motto, and a corps of its employees go forth armed with banknotes unlimited to purchase the latest models in hats, gowns, and mantles from the rue de la Paix. These, bought supposedly for themselves, are afterwards copied in the workrooms of the great shop, with the result that the costumes found here have all the cachet of the creations of the greatest designers in the land.

A typical example of the style of evening gown sold here is shown in the sketch in the middle of page 21. The corsage consists of a deep, plain yoke of flesh-colored chiffon, with low, V-shaped neck, outlined in crystal beads as large as good-sized peas. Below the yoke, running from back to front, is a band of cream Malines lace, puckered into a slight fullness at each side of the rounded bodice of beaded net, which is high in the front, narrow at the sides, and disappears entirely under the arms, leaving nothing but the wide band of lace and the flesh-colored chiffon lining.

The net overskirt, which is slightly gathered into the high waist-line, divides in front to show the underskirt of plaited chiffon. Frills of the Malines lace trim this opening, and the joining of the lace and net is covered by a line of crystal beads which continue down around the scant, pointed train that hangs straight from the low draperies on either side of the back, and is caught up by chains formed from the beads. Bead chains are festooned from the shoulder over the bare arm, and a single row indicates the line of the waist and edges the rounded bodice, back and front. A note of black is introduced by the large rose of chiffon, worn low at the front of the corsage. Price, 325 francs.

### THAT IMPORTANT ITEM, THE COIFFURE

A suitable coiffure is one of the details of the evening costume which often presents the greatest of difficulties. One has not only to decide on the manner of hair arrangement that is both modish and becoming, but also on the most effective ornament. One of the most attractive of the many designs now seen in the shops is the little black tulle band shown on the figure in the middle of page 21. It is both simple and smart, and costs but 10 francs. The perky

(Continued on page 100)



M. Heminway & Sons



Fancies are ever changing in art needlework, and here is the old Turkish Floss, "Oriental Dyes," embroidery silks put up in a new way, under the trade name of

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A convenience and helpful relief to every woman who embroiders. A select, correct needle free, and enclosed in rust-proof paper, with each skein.

The silk could not be improved - hence the needle innovation  
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SUBLIME QUALITY SILKS

## A Perfect Figure

You may have it by wearing the  
"Perfect Contour Form"

IT is adjustable to any figure. It gives a permanent straight front and is attachable to any corset.

It improves the figure of every woman. Through various arrangements of the patented feature it can be adjusted to give the exact degree of roundness desired and is especially adapted for undeveloped figures. Is a simplified bust extender and brassiere. It dispenses with all ruffles, paddings, or anything heating to the body.

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Topics of importance in chemistry, physiology, hygiene, surgery, mechanics, botany, electricity, invention are selected and the latest developments regularly given.

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Interesting information on important topics, discussions, discoveries, controversies, etc., in the Religious, Theological and Sociological world—is winnowed and presented by THE DIGEST.

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A delicious, creamy candy with a flavor all its own.

Sold in tin boxes only—never in bulk.



## THE THRIFTY PARISIENNE'S HAPPY HUNTING-GROUND

(Continued from page 98)

bows in front, wired to stand erect, are fastened to the wired and stiffened band which encircles the head by a large clasp, made from one good-sized imitation topaz. A jet pin or buckle could be substituted for the topaz, or any pretty jeweled pin in one's possession could be used.

Tulle is so much used for coiffure ornaments, that another inexpensive find must be mentioned. This consists of a great, fluffy choux of tulle in a shade to match the gown with which it is to be worn. It is attached to a pin with curved prongs with which it may be pinned in the most effective and becoming position on the coiffure. These bows at a certain shop, frequented by the knowing French, may be had for 10 francs apiece, whereas at the large modistes, many of whom specialize in hair ornaments, their price even for the American importers who buy by the dozen, is 25 francs each.

Exceptionally lovely for evening are the various sorts of rhinestone fillets. But even at the smallest shops, it is difficult to buy them for less than 75 or 100 francs—an exorbitant price to the woman who must plan her expenses carefully. One of the large department stores, however, carries a great assortment in all prices, ranging from 2 francs, 90 centimes for a short band reaching just across the front of the forehead, back of the bang or over the part in the hair, to a long fillet composed of a double row of brilliants, which sells for 12 francs, 90 centimes. The mountings of these are of nickel and are made flexible so as to fit the head snugly. The ends are plain, smooth, and round, so that they slip well into the hair, to which they are securely fastened by hair-pins, run through the ring openings.

### SUCH ACCESSORIES AS BAGS

Bags and purses are numbered among the other accessories which must be carefully selected by the smartly gowned woman. There is one good shop in Paris that carries a great assortment of all kinds of bags and purses at very moderate prices. A black moire shopping bag in a long, narrow shape, hung from a short, detachable, moire band and provided with a strap across the back so that when the band is removed it may be carried as a purse, sells for 19 francs, 50 centimes. These bags are lined with white moire, have all the usual fittings, and close with a gun-metal clasp covered with the moire.

A remarkably good little silk purse seen at this shop opens at both ends, and is gathered in the middle. It is provided with a ring which slides up and down allowing one to see readily what is at the bottom of the narrow but deep partitions. This purse, which is of black silk embroidered with a small nosegay of cerise-colored flowers surrounded by many green leaves, is mounted with silver-plated nickel, and lined with white moire, from which are formed additional compartments for change. The purse is plain, in good taste, and of remarkable value for 16 francs.

For those who are really smart, the theatre bag figures among the other useful and indispensable adjuncts. As a

rule they are outrageously dear, but the present style of bags made from old brocades, embroidered silks, and plain black velvets, lend themselves well to home fabrication. The sketch at the top of page 98 shows one of the new satin theatre bags in plain green, rose, or blue, displayed in this same shop. It is narrow at both top and bottom and bulges decidedly at the sides, which are adorned with wreaths of flowers embroidered in different colored silks, and framed in oval-shaped medallions by inch-wide, shirred bands of the satin. A small, stiff cover of gold lace closes the top. The bottom is weighted by a heavy gold tassel, and the bag is carried by a band of gold lace two inches wide trimmed with clusters of rococo roses and gold leaves. Price, 37 francs, 50 centimes.

### PERMISSIBLE PETTICOATS

The dressmakers continue to assert the abandonment of the petticoat, and the shops continue to show and to sell as many of them as ever. True it is that most of the good suits are made with a short, scant slip of satin or soft silk, reaching just to the knees. These have been necessitated by the slash, and are practical because they help to keep the skirt from bagging at the knees. They are also a great saving, for petticoats were never either inexpensive or durable articles. A dark underskirt of some sort is none the less advisable. A good model of silk jersey, in black or any of the more usual hues, may be had for 29 francs. These are gored to fit snugly around the hips, are very short, and are finished at the bottom in wide scallops, edged with a narrow, scantily plaited ruffle of the same, which lies perfectly flat so as to allow no extra fullness around the feet.

This same model is developed in a more elaborate skirt for evening wear, as illustrated on page 98. A petticoat on this order is not an essential, but it undoubtedly adds to the beauty of a dainty toilette. This skirt, which is of white crêpe de Chine, is made in four gores. The bottom is scalloped and edged with flatly plaited Valenciennes lace, and the point of each scallop is ornamented with a wreath made of tiny, pink, grosgrain ribbon roses. Price, 37 francs. The same petticoat may be had in pale pink or pale blue crêpe de Chine trimmed with cream lace and wreaths of pink roses.

### BENEATH THE SKIRT

More in demand than petticoats are the *culottes*, an indispensable adjunct of the Parisienne's walking costume. For everyday wear these knickerbockers may be had in a mercerized silk and cotton, in all colors, black, and white, for 3 francs, 90 centimes. These reach just to the knees, where they are finished with an elastic band covered with the jersey and ending in a small bow. A piece of elastic, run through the band at the waist, permits of their being easily pulled on and off. This same style of *culotte* may be had in all-silk in black, white, or flesh-color, for 7 francs.

Note—One franc is equal to twenty cents; five centimes to one cent.



THE whole reason for silk hosiery is beauty—and the selection of it is a gauge rather of taste than of purse.

McCallum Silk Hosiery is the choice of men and women who appreciate sheer, even weave, richest quality and perfect fashioning.

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While unusual in beauty, its satisfaction-giving qualities make it better economy than silk hose of lower cost.

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My latest book, "The Body Beautiful," should be read by every woman and I will send it to you free. It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be VIGOROUS, HEALTHY and ATTRACTIVE.

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RUGS** 16 FEET

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for MEN and WOMEN

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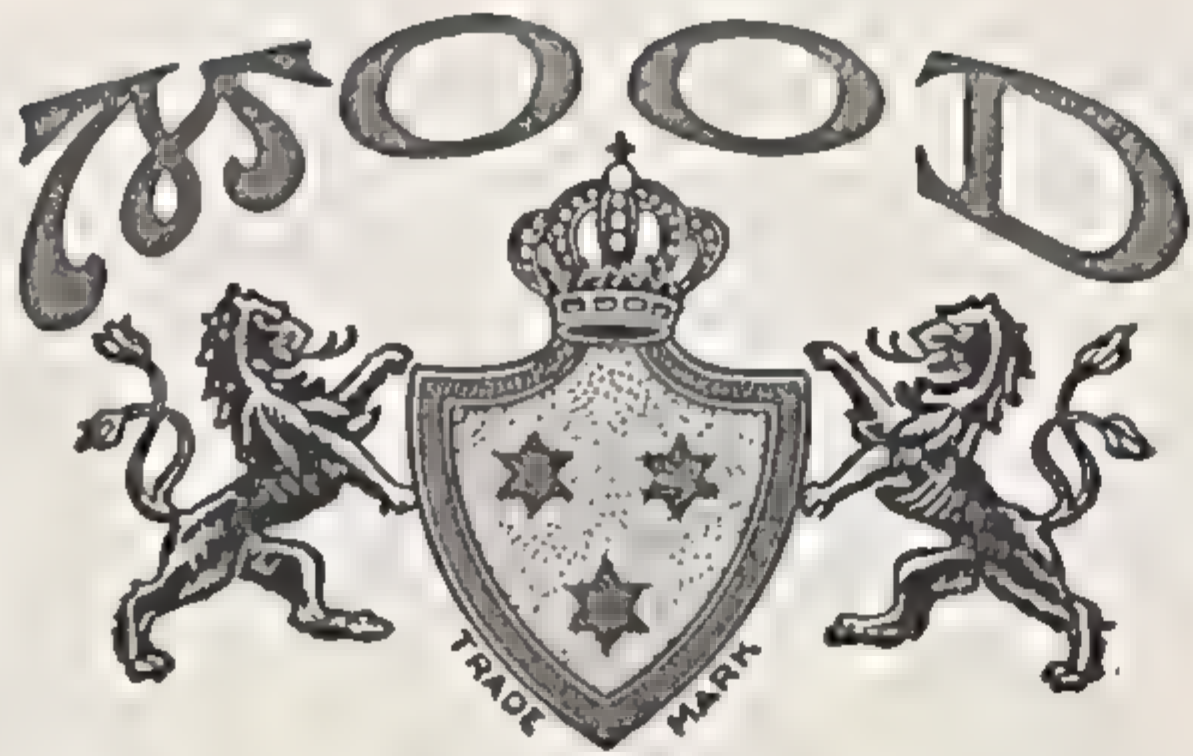
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## A HERITAGE *from* ROMANCE

(Continued from page 54)

Europe, and the modern work used at home, are principally in churches or buildings more or less monumental. There are, of course, some very important instances of its use in private residences, but it has not as yet become usual in domestic architecture. The use of colored glass has received something of a setback by the widespread use, during the past twenty years, of so much cheap and tawdry glass that the very suggestion of stained glass is apt to recall some example of this kind of decoration. Stained glass is slowly coming into its own, though it is still regarded with suspicion.

The use of plain leaded glass is so practical that it is surprising that it is not more generally employed. For casement windows it is particularly appropriate. Geometrical patterns are generally used in casements of ordinary size, although sometimes a medallion or panel of painted or colored glass is inserted. It was a custom in the middle ages to set a beautiful fragment of old painted glass among the leads. Apparently the architects of that period followed no rule, but this touch of decoration is invariably placed just where it is most effective. The modern makers of leaded glass, besides copying much of the best work of the medieval craftsmen, are producing many new designs which accord with the modern spirit and its demands. They also manufacture many

small panels in tones of yellow, brown, gray, or blue on which are painted quaint portraits or pictures which have much of the fine drawing and minute execution of engravings by Dürer.

Leaded glass may be had in an endless variety of beautiful designs. The geometrical patterns are suitable almost anywhere, and some particularly interesting designs are made for use in special places. In one beautiful dining-room three small casement windows are filled with a simple geometrical pattern in which are set medallions showing "Fish, Flesh, and Fowl" in plain glass with just a suggestion of color. In the hallway are designs showing medieval galleons, symbols of arrival and departure. For a library, crests, or coats-of-arms, or the devices used by the medieval guilds with mottoes or monograms wrought in the glass are motifs that possess much dignity.

The study of a literary man in an old, New York home contains a large window divided into twelve panes of average size. A quaint and interesting effect is produced by placing above each pane an octagonal panel showing, carefully executed in plain glass, one of the marks of the early printers—the familiar Aldine mark, the Plantin mark showing a hand grasping a compass, the Elzevir device, and many others. Their use is but one of many effects which are possible through this fascinating use of glass.

## A PLAYGROUND ON THE TOP O' THE WORLD

(Continued from page 27)

with pearls, and Mrs. Gould Jennings, who wore a white satin beaded gown.

Mrs. Tyler Morse appeared in a symphony of white silk fringe and crystal bead fringe. Mrs. Richards' gown of black charmeuse bore the unmistakable hallmark of Worth. An English girl wore a very young frock of pale rose satin with a wide crush bodice of satin, and soft panniers of sprigged chiffon.

One of the prettiest gowns is sketched in the lower corner of page 27. Extremely simple, its chief charm lay in its color and its artistic draping. For all skirts are draped, and many of the modish evening gowns are round length. The underskirt of this frock was of fine white Malines, and a bit of the lace appeared in the front of the corsage, which, with the pannier drapery, was of Florentine red charmeuse. The ornamental girdle was of gold lace, embroidered in red and studded with garnets.

### WHEN THE BUTTERFLY EMERGES

A slight variation of the pannier is shown in the evening gown in the middle of page 26. This frock is of greenish-gold chiffon combined with greenish-gold satin brocade in gold. The graceful chiffon pannier is evenly shirred at the waist-line and hangs to the floor in front where it is drawn under the hem of the skirt. It slopes up to the knee in the back and puffs over the satin brocade. The underskirt is slightly draped at the knee in the back under a box plait which is lifted just enough to show the gold cloth heels of the slippers, which are of brocade to match the dress. The youthful bodice of chiffon and brocade is girdled with gold cloth above a tiny brocade basque.

Black Chantilly is used most effectively with bronze charmeuse in the gown shown in the middle of page 27. The skirt of charmeuse which hangs from a hip-deep yoke concealed under a shaped flounce of Chantilly is overlapped and

draped in front. The bodice of satin draped in crosswise folds opens over a plastron of Chantilly, and white tulle edged with brilliants forms the sleeve.

Late in the evening, down in the billiard room, I saw the Bulloz dress which is shown on the extreme right of page 26. This is a charming combination of white chiffon, shadow lace, and knots of pale pink satin ribbon, on which the omnipresent pannier effect is given by a drapery of lace.

### AN AVIATOR AND HIS BRIDE

Mr. and Mrs. Grahame-White created a little ripple of excitement as they came into the Palace dining-room one night. Mrs. White was wearing the prettiest hat I have seen since I came to St. Moritz. It is sketched on the left of page 26. Up from the back of the black satin crown, puffed softly over a black satin brim, black paradise feathers rear themselves, and then topple over, almost touching the hair. Her round-length frock was of brilliant geranium chiffon over white satin, and was trimmed with brilliants. A width of chiffon was shirred at the waist-line in the back, and, sash-like, hung to the hem of the skirt in front. Under the red chiffon, the white satin bodice was draped in crosswise folds.

Mr. and Mrs. Hall Caine came in for coffee. Mrs. Caine was wearing an artistic dress of bronze-colored chiffon trimmed with dull metal lace. Over it was thrown a mantle made of a single thickness of chiffon bordered with bronze fringe. The two fronts hung straight from the shoulder to the hem of her dress and were held in place by a tab of black velvet which fastened under a large, red silk carnation.

Very many loose chiffon wraps like this of Mrs. Caine's are worn over evening gowns in the hotels here, and some of them are surprisingly like kimonos. E. G.

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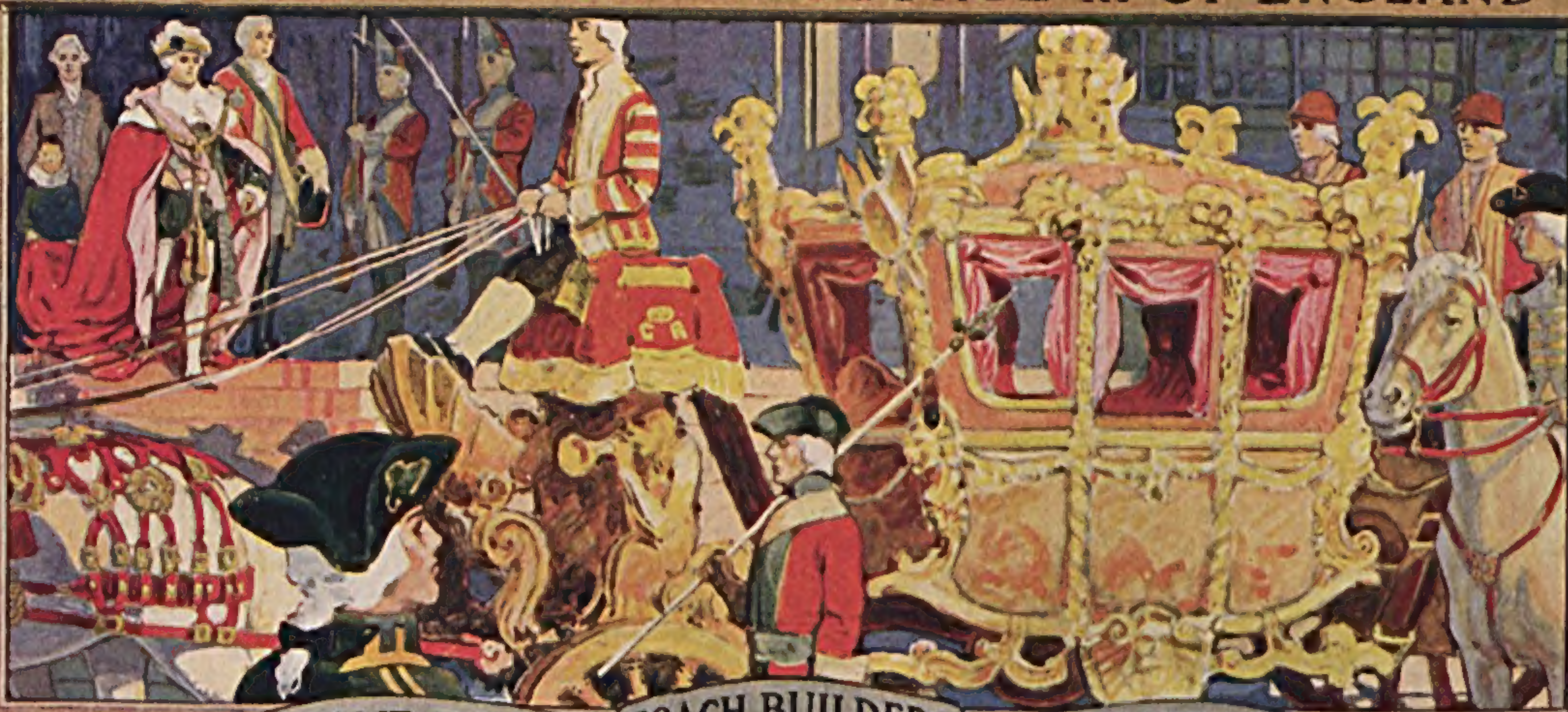
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